Kine WEEKLY

Government And Films: Inside Story

—*See Page 3*

A Lion to Rely On!

Because of his consistent form at the box-office, showmen always look to Leo for crowd-drawing hits—and he never disappoints them . . . These four, for example, will make a pile of cash for you!

OLDS OVER FOR 7th
EST-END WEEK, RITZ

AVID O. SELZNICK'S
ECHNICOLOR MIRACLE
RE-PRESENTED BY M-G-M
ON DECEMBER 29

THE *Private* AFFAIRS OF
BEL AMI

GRAND M-G-MUSICAL
RE-PRESENTATION!

"LOST ANGEL"

VAN JOHNSON
JUNE ALLYSON
GLORIA DE HAVEN
JOSE ITURBI
LENA HORNE
JIMMY DURANTE
GRACIE ALLEN
TOM DRAKE
HARRY JAMES & HIS MUSIC MAKERS
XAVIER CUGAT & HIS ORCHESTRA

Further Outlook—

Fair and WARNER!

JACK L. WARNER, *Executive Producer*

TAXING
the capacity of Academy Cinema, Oxford St., is Twentieth Century-Fox's
TOBACCO
ROAD

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,117. Thursday, November 27, 1947. Vol. 369.

ROYAL COUPLE ON HONEYMOON
See BRITISH MOVIETONE NEWS

B. of T. and Treasury in Talks to Avert Film-Making Monopoly

HAROLD WILSON FORMS JOINT PRODUCTION COUNCIL

Kinemas Told: "Show More British"

Special to the KINE.

BEHIND the decision of the President of the Board of Trade, Harold Wilson, to set up a National Joint Films Production Council—exclusively predicted in last week's "Kine."—is the fact that urgent talks are now taking place between departmental heads of the Board and of the Treasury to ease the monopolistic tendency in British production and provide exhibitors with an increased flow of new British films through a greater number of renting houses.

The KINE. is able to state that Board of Trade officials have been alarmed by the possible repercussions of the Treasury's new policy of turning down applications from U.S. companies for sterling loans for British production. Compelled by the Geneva Trade Charter to exclude renters' quota from the 1948 Films Act, the Board is faced with the problem of stimulating both U.S. and independent production here.

Of the 58 British major features wholly made during 1947, 29 will be handled by G.F.D. and a further seven are to come from Sir Alexander Korda's British Lion, according to KINE. records. This represents nearly all the cream of British studio output.

JOINT CONFERENCE WITH B.F.P.A.

Harold Wilson presided at the joint conference with the B.F.P.A. and delegates of the Film Industry Employees' Council on Monday evening. After the conference—attended by Arthur Rank, Sir Alexander Korda, Tom O'Brien and George Elvin—the President stated his production crisis plans. They are:—

The setting-up of a National Joint Film Production Council, to which all production bodies—employers and unions—will send delegates. The President of the Board of Trade is to be the permanent chairman. The terms of reference of the Council are "to keep under review by the Industry and the Government the measures being taken to promote the fullest and best use of available film-production resources."

Further, the President is to call a meeting between himself and the U.S. production companies who are not represented by the B.F.P.A. A date for this meeting is being fixed this week. At this meeting, the KINE. understands, Harold Wilson will ask the U.S. delegates why their British studio space is not being put to full use. He will also ask the American companies what production plans they have for 1948.

C.E.A. TO BE CONSULTED

Harold Wilson has also decided to consult the C.E.A. He will ask exhibitors to show more British films—including shorts and documentaries—and to consider the adoption of extended playing dates.

I understand, writes a KINE. reporter, that when the President meets the C.E.A. he will take the opportunity of discussing with exhibitors their growing alarm that as the old Films Act expires, major British product is becoming centralised through two major houses.

There was a general feeling in Whitehall this week that the statement by Harold Wilson is an indication that the Government intends to meet its necessary dollar cut on Hollywood pictures by giving the fullest possible backing and guidance to the British production Industry.

The trade unions consider the Board's action as a definite victory for themselves. The F.I.E.C. crisis memorandum to the President called for a development council, direct action to ensure the full use of U.S.-controlled production space, and a guarantee that British producers will make the fullest possible use of available space and facilities.

The Monday session at the Board's offices brought forth a two-hour exchange of views between producers and union leaders. The B.F.P.A. assured the President that during 1948 producers will show an increase on 1947 output. The unions put their case, which the producers are understood to have answered in some detail.

(Continued at foot of column 4)

The Command Show

£28,000 PROCEEDS FOR C.T.B.F.

THE second Royal Command Performance is expected to raise approximately £28,000 for the C.T.B.F. The decrease of £2,000 compared with last year is due mainly to the smaller capacity of the theatre. All seats were sold out nearly a fortnight ago.

Scenes of extraordinary enthusiasm were witnessed in Leicester Square on Tuesday evening when the King and Queen arrived to see Sam Goldwyn's production "The Bishop's Wife." Other members of the Royal party included Princess Margaret, the Queen of Denmark and King Michael of Rumania.

In addition to the feature film, the programme included the G.F.D. Technicolor film of the Royal Wedding, and a special stage presentation, of which Jos. Friedman and R. S. Wolff were joint chairmen, in which British and American stars were featured. Dress rehearsals of the show, with all the stars appearing, were held on Sunday morning and Monday night.

Over £2,000 was expected to be realised at the Ritz, Birkenhead, at a repeat performance of the Command show arranged by Southan Morris, of S.M. Super Cinemas.

WALES IS UNANIMOUS FOR ARTHUR WATTS

The South Wales branch of the C.E.A., meeting at Cardiff this week, unanimously decided to nominate Arthur B. Watts, of Cardiff, for the vice-presidency of the Association.

W. Berriman, of Pontypridd, moved the resolution, and said that they had already been assured of support for Arthur Watts from various parts of the country.

Richard Dooner, Maesteg, seconded, and said he knew of no one more fitted to occupy the position. Watts is one of the oldest members of the trade in South Wales. He has been treasurer of the branch since its inception and has for many years represented it on the General Council.

A.C.A.T. Now

It is no longer the Association of the Cine Technicians. A.C.T.'s rules have been changed; it is now to be known as the Association of Cinematograph and Allied Technicians—A.C.A.T.

Rank Criticised In the City

Group's Statement in Reply

THE Rank Organisation has issued a long reply to City criticism following the announcement that Odeon was to buy a controlling interest in General Cinema Finance Corporation, one of the key concerns in the group.

The fact that Odeon, which is a public company, had offered to buy control of G.C.F. was announced in a statement issued by the Central Rank news room on Saturday. It received wide attention in the national Press.

First criticism of the deal appeared in *The Times* on Monday, when it was suggested the Odeon's shareholders should be given the fullest details as soon as possible.

On Tuesday the *Financial Times* launched a formidable criticism of the whole proposal, giving the subject two columns and copious comment on its front page and adding a leader in which it alleged that Odeon shareholders were being given the proverbial "pig in a poke."

To this the Rank group issued a detailed reply under Mr. Rank's signature.

Describing much of the criticism as "misinformed and . . . mischievous," he revealed that shareholders holding more than 90 per cent. of Odeon's ordinary shares had already been consulted and had welcomed the move.

He continued by saying that the offer for shares in G.C.F. is being made at par. "I, myself, directly or indirectly, am interested in 631,870 Preferred and 478,498 Deferred Ordinary shares. I am selling these at the price I paid for them."

Mr. Rank then reminded his critics that Odeon's closer association with production was not new and did not conflict with existing undertakings given to shareholders.

Lastly, the statement pointed out that the overseas Odeon interests guaranteed playing time for British films abroad.

KINEMATOGRAPH WEEKLY

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A CRITICAL MEETING

WE make no apology for returning to the subject of the tax on advertising. Last week in this column we said uncompromisingly that this suggestion that only 50 per cent. of advertising appropriation should rank against income tax relief was a most serious threat to the whole structure of the industry.

There has been a quick reaction. On the top of letters pleading the special case of the C.E.A. and the producers, there has now come a letter from the K.R.S., and it is good to learn that Arthur Rank and John Davis have already seen Sir Stafford Cripps and put the industry's point of view.

On Friday, a full-dress deputation will call on Mr. Glenvil Hall and emphasise the strength of the cause.

It was left to the Glasgow Section to sum up the whole thing with forthright simplicity. There is no comparison between normal prestige advertising and film advertising. One goes on month by month, the other, of necessity, changes weekly.

The film exhibitor is not trying to advertise a commodity which is in short supply—for which the would-be consumer may have to wait months or even years. On the contrary, he is advertising a commodity which, as far as he is concerned, is only available for a limited number of days and which goes, never to return.

His advertising is his only way of acquainting his possible public with the goods he has on offer, and every penny he fails to bring into his box-office is a penny which he has lost for keeps.

That is why advertising is so fundamentally a part of the structure of the film economics.

With nation-wide campaigning graded down into thousands of independent kinemas, the whole turnover of this trade must, of necessity, shrink considerably if th appropriations are cut.

To change the whole balance by allowing only half the advertising appropriation to rank as relief from income tax is to hit the exhibitor immediately, and the renter and producer as soon as the returns come in.

If the industry does not succeed in getting a special concession, then it must either cut its advertising appropriation and thus lose a substantial part of its turnover, or it must continue advertising at its present level—and suffer a severe reduction in its already shrinking profits.

Friday's meeting is critical.

UP and down Wardour Street people are interested in discovering precisely what is behind the latest Rank Organisation Press announcement to the effect that Odeon has made a bid to buy General Cinema Finance Corporation, the company through which Arthur Rank put his first spectacular film deals.

In view of the fact that all the companies concerned are already Rank companies, the development is more in the nature of internal reconstruction than a spectacular deal.

As far as I can make out, it seems that in future Odeon will be far more involved in production in the financial sense.

IT means, also, that the measure of co-operation between the two circuits will obviously be much closer.

And, unless I am right off the beam, it means yet another success for John Davis, whose position at the centre of the Rank empire is one of the phenomena of modern show business.

Of the three deductions, the most important, probably, is the one dealing with production finance. I suspect that this new deal is the latest step in the process of rationalisation that has been coming on for some weeks.

MEANWHILE, of course, *The Times* was wholly correct in its remarks on Monday, when it urged that Odeon shareholders should be given the fullest details of this purchase and the conditions surrounding it. These have now been given.

On the face of it, Odeon, which has built up a secure position for itself out of the bricks and mortar of film exhibition, is apparently now to embark on the full hazards of production at a time of sharply inflated cost.

It is for this reason that Odeon proprietors are certainly entitled to be told full details. I understand that most of them were fully acquainted with the move in advance.

NO sooner had *The Times* fired its back-page remark on Monday than the *Financial Times*, a paper of great influence in the City, turned a full broadside on to the whole deal and made it the main story of its Tuesday edition.

Under such headlines as "Rank Deal Raises Criticism," "This Odeon Deal: The Facts," the paper said, bluntly, that Odeon shareholders are being offered the proverbial pig in a poke.

Yet the deal, as the *Financial Times* pointed out, is a vital change for Odeon, and alters that company's entire investment status.

I THINK myself that quite a lot of the breeze has arisen through the Rank Organisation shouting itself home in triumph rather too often.

Many times in conversation with friends inside the group I have said that, in my view as a reasonably informed outsider, there were too many Press statements extolling mighty deals which all too often seemed to fizzle out.

THERE comes a time in all Press relations when the headlines seem to be made of elastic. They tend to rebound back on the subject-matter.

All students of publicity methods will know what I mean. We have so often seen the idol of one year become the butt of the next, and the reason is frequently over-publicity.

I suggest that the Rank group would not have had the bad Press it has had on this announcement if it in fact it had merely issued the announcement as a four-line filler for the financial pages—which is just about what it was worth.

ON Tuesday came Arthur Rank's reply. He started off by saying that the deal was made internally and was not a matter of wide public interest—an observation which leaves him wide open. If it was not of public interest, why was it put out as another big news item from his Central News Room?

And I doubt whether Mr. Rank will help matters with the *Financial Times* by describing some of the criticism as misinformed and mischievous.

Tough talk for critics of that calibre.

HOWEVER, Mr. Rank had an uncompromising and formidable reply when he said that more than 90 per cent. of Odeon shareholders had already been consulted and had approved the plans.

He also lifted an interesting curtain that gave us a glimpse of the high citadel of film finance when he revealed that the offer for shares in G.C.F. was being made at par and that he personally held more than 630,000 of the prefs. and nearly 480,000 of the deferred ordinary £1 shares.

This, I infer, makes him a millionaire on one company alone!

TOM O'BRIEN, who still hasn't recovered from the shock of the picture in last week's KINE., which showed him half asleep chewing a half-smoked cigar on the train to Birmingham, tells me that he is quite confident that the Christmas day opening breeze will turn out to be nothing of any importance.

It is quite clearly established that N.A.T.K.E. members will not oppose the Christmas opening in the specialised Northern districts where there is a demand for it, and in turn they will be entitled to payment and privileges on the same scale as employees in live theatres.

FUNDAMENTALLY more important than the flare-up of criticism against the Rank Organisation is the behind-the-scenes story of the meeting between the production interests and the Board of Trade, presided over by Mr. Wilson on Monday night.

The meeting is supposed to have been heavily off the record, but as usual in these matters, it was not hard to put together a pretty accurate amount of what went on

Chief item to emerge, of course, was the formation of what amounts to a committee to look over the whole field of film production, as was exclusively predicted in last week's KINE.

THUS the KINE. can claim another exclusive news story to add to the long list of "beats" that it has been chalking up so steadily.

My well-informed Political Correspondent was sure from the word "Go" that Mr. Wilson was thinking along lines of an overall committee. I can tell you bluntly that the Board of Trade is very concerned on the trend of British production, and no sunny optimism raised from Wardour Street can dispel the feeling at the Board that all is not well. American studio owners, I understand, are to be taken into conference, and the importance of making the utmost use of their studios will be emphasised.

EVERYTHING that can be done will be done to increase British production, but, as we all know, there are plenty of headaches.

Unofficially, I believe that almost everyone left the meeting with a feeling that it had been a good meeting.

I have a strong feeling it will turn out that the one solid achievement of the meeting was the advisory committee. The rest was mainly talk.

FROM one normally reliable source I was assured that the Rank-Korda interests were able to give adequate answers to criticism from the unions, and, indeed, seemed to get the best of the argument.

Mr. Wilson, I am told, dwelt on the industry's knack of discussing its problems in the correspondence columns of *The Times* rather than at its own conferences.

In the main the tone of the meeting was cordial.

THERE will be quite a turn-up at the Treasury on Friday morning, when the three secretaries of the three trade associations—Fuller, Hill and Wingrove—lead a large deputation to see Mr. Glenvil Hall, Financial Secretary to the Treasury.

Fuller, I understand, is taking five officers with him, for the subject-matter is the film trade's desire to be exempt from the clause in the new Finance Bill, which allows only 50 per cent. of an advertising appropriation to rank for tax purposes.

This, as the KINE. was the first to point out, is a most serious blow to a trade which, by its very nature, has a greater need

SHOTS

of week-by-week advertising than any other.

The renter and producer delegates are undecided as I write, but I understand that one man will attend, and will be in a position to represent all three sides of the film industry.

That man is John Davis, of the Rank group.

THIS meeting is not the first talk between the trade and the Treasury on this subject. A number of important industrialists were received by Sir Stafford Cripps on Monday of this week, among them J. Arthur Rank and John Davis. The case for special favours where this tax is concerned was discussed at some length.

Not only was this industry involved, but many others. I understand that Mr. Rank left the meeting feeling that some measure of relief might be given the film trade.

John Davis, I believe, was less optimistic.

MUCH talk in Wardour Street about the breeze between the C.E.A. and G.F.D. over the renting terms of the Royal Wedding colour film.

As you know, there was a riot when the renters asked percentage terms and Walter Fuller was instrumental in doing a deal with Teddy Carr whereby a flat rate was substituted.

Now, from various branches, come official voices saying that the terms are still too high and that there has been discrimination in favour of the circuits and against independents.

ONE of the sternest and most uncompromising voices to air this view is that of B. T. Davis, President of the Association.

Indeed, it seems that there was a plain cleavage of opinion between Davis and Fuller on this subject. And the President has gone on record saying that he will raise the matter at next month's General Council.

The suggestion that the renter has given the exhibitor a rough deal is a complicated one. The picture is admittedly not being given away, but it could be argued that a system could have been evolved allowing the independent to get his share of the 250 prints.

Where a changeover is practicable it is apparently sanctioned.

THEN, too, I believe that the production cost of this short will be something well over £30,000. I have heard that studio work on it alone produced an overhead of £17,000, for this is a production rather than a straightforward short.

This enormous sum of money—it must be the most expensive short ever—is to be recouped in something like three main instalments, and on these figures G.F.D. seem to have a sound defensive argument.

THERE is always some competition to be the first newsreel company to bring out its version of a really big national event, and on Friday morning, after the Royal Wedding, the 'phones were busy with invitations to see the wedding pictures.

To Movietone went the honour of giving the first show, and there was quite a muster at the 20th-Fox theatre at noon to see the reel.

I must say it was an extremely good job of work, and while I cannot compare it with the other versions, I suggest that the Soho Square men are entitled to a glad hand.

I CONFESS that I thought the commentary was pitched on rather too ecstatic a note and it did not surprise me, seeing that it was Movietone, to notice how Mr. Attlee and Mr. Bevin were fobbed off with a glimpse in a crowd scene and a quick reference, while Mr. and Mrs. Churchill were used in full close-up with due emphasis.

The day Movietone forgets the *Daily Mail* line and builds up Mr. Attlee at the expense of Mr. Churchill, knowledgeable film people will have a fit.

What impressed me most were the final scenes showing the going away procession after the wedding.

THESE were photographed in the dim half-light of a London November afternoon, yet the pictures came through with shimmering luminosities and rich contrasts.

I had a word with Tommy Scales about it afterwards and he told me that these special shots were taken by Kodak XX, using a special Taylor Taylor Hobson lens of *f*1.63 opened up to full aperture.

This lens, apparently, was made for Movietone at the Coronation and has not been used since. It certainly produced a lovely job of work.

THE lunch to Sam Eckman over which there was a breeze a week or two ago when disagreements developed between the C.E.A. and K.R.S. has now been fixed for December 10 at Claridges.

Attendance is to be limited to 100 and early application is obviously advised.

FULL accord between the two trade organisations, by the way, is likely to be established at Torquay on Tuesday, when a super branch meeting will witness Dave Griffiths proposing the toast of the C.E.A. at the luncheon—and B. T. Davis responding.

I understand from Peter Myott that quite a number of people are making the journey from town on Monday night. I for one am looking forward to the little dinner which I am told will precede the main function on Tuesday.

Speakers on the toast list on this occasion will also include Leslie Hill, the chairman; Maurice Prince, of Barnstaple; Arthur Brown, of G.-B., and Ken Jones, of Birmingham.

It is certainly a good move for these outspoken West Country exhibitors to meet over the table the headquarters' executives with whom they are not invariably in agreement.

I LUNCHED last week with "Dickey" Richards, who is now becoming more used to being called "Mr. Mayor." Richards became Eastbourne's citizen number one at the very time of the Birmingham General Council meeting—which accounted for his absence as Sussex branch delegate.

Richards tells me that British pictures are still maintaining their high grosses. He should know. This year he has run 47 per cent. British films at his Eastbourne kinemas . . . and would run more if he could buy them.

JOHN DAVIS

T. SCALES

E. T. CARR

S. MORRIS

E. W. WINGROVE

CLOSE-UPS

by SCREENCOMBER

Into the Fray!

THE laundries are playing a big part in the drive to get British directors to make their films from film scripts. Main reason, it is pointed out by an expert, is that, with the present laundry troubles and the difficulty of getting clean linen, it is becoming more and more impossible for directors to "shoot off the cuff." With the linen becoming more and more frayed, this is being reflected in some of the film stories we have been seeing recently.

Shooting from a script will entail a complete revision of present picture-making methods, and may not always be for the best.

There was an occasion recently when Wart Winkleheim was surprised to have the London critics hail one sequence of his new production as a touch of genius. Startled at such a reflection on his integrity, Wart immediately sent for the director in question. Luckily, as the film had only been completed a month previously, he was still wearing the same shirt, and, on examining the cuff, Wart discovered that the director had inadvertently produced the laundry mark, thus providing the work of genius to which the critics had referred.

Hoch Aye!

AS a counter-blast to Korda's "Bonnie Prince Charlie," it is rumoured that plans are going ahead to star Granger in a musical version of "Rob Roy," an all-Technitartan subject. As Rob Roy appears as a musical outlaw, it is hoped to secure Jose Iturbi, Benjamin Gigli and, of course, Yehudi Menuhin for the various musical sequences, while Will Fyffe will dub the Scottish accent.

The romantic angle has been given a novel twist, when Granger gets slapped across the chops with a wet finnan-haddie, who turns out to be none other than Sydney Box's tame mermaid, "Miranda." Romance ends in tragedy, however, when Granger finds that the kilt is eminently unsuited to love-making on a fishmonger's cold marble slab.

The Robotmanager

GOVERNMENT circles have suddenly shown a marked interest in the new supersonic jet-propelled Robotmanager, which signs forms, in triplicate, faster than sound. The interest was caused when an experimental model blew up the other day destroying some thousands of filled-in forms. With an "Oh, goody!" the head of the department involved immediately doubled his staff and ordered a reprint of the forms. Providing he can get a guarantee that these mishaps will be frequent, he believes it will be necessary to enlarge his department to a point where they will all have to move down to some ancestral hall in the heart of the country, the ultimate aim of all ambitious Civil Servants.

*

ONE SCENE FEATURES WERE THE VOGUE BEFORE 1901

The Preference for Producing Out of Doors and the Influenc It Had on the Popularity of The Chase or Rescue Type of Fil

Final Instalment

MANY of the main types of early film were represented in the original Lumière programme shown by Trewey at the Polytechnic on February 20, 1896. For example: Actuality—Workers leaving the Lumière factory and other items; Topical, Congress of Photographic Societies; Comedy, Watering the Gardener.

Interest films were, if anything, a slightly later development. The distinction between an early actuality, a topical and an interest film soon becomes defined. An actuality results from placing the camera in front of objects which provide movement—a street scene, a train, a boat. The interest arises merely from the curiosity of seeing familiar sights reproduced on the screen.

A topical film, on the other hand, covers an event which has news value: when Lumière filmed the Congress of Photographic Societies and Paul the Derby in 1896, the interest was in something wider than mere movement. Undoubtedly, the popularity of films with the public rapidly outstripped mere casual curiosity in familiar sights, and developed when events which aroused public interest, and which only a few could attend, appeared in living motion on the screen.

Documentary Treatment

An interest film, however, is the earliest form of a documentary treatment: it is the beginning of a film study of a subject, implying elementary selection and presentation of a living scene.

Trick films were also a slightly later development. G. A. Smith's use of double exposure by September, 1898, in a group of films ("Cinderella and the Fairy Godmother," "The Mesmerist," "The Corsican Brothers") seems to have been the first effort in this direction. But Paul, probably the chief British exponent of the trick film, was comparatively late in starting.

The length of films was, of course, a matter of some importance. Hepworth commenced with 50 ft. films (running time: 5/6ths min.), but by 1906 was making films up to 850 ft. (running time: 14 1/6th mins.). In general, it was not until 1903/4 that films of 400 or 500 ft. were produced, and even then they were fairly exceptional. To make a film of this length was ambitious, and the film received a good deal of extra publicity.

Probably the longest films of the period prior to 1906 were Hepworth's "Falsely Accused," made between February and June, 1905 (850 ft.), and the two versions of "The Life of Charles Peace," made in 1905 by the Sheffield Photo Company and Walter Haggar (both between 800 and 900 ft.).

The authors point out that statements about dates and personalities of this period can often only be tentative. Most of the films have been lost or destroyed, and conclusions have to be based mainly on film catalogues of the time, which, however, yield better results than might seem possible.

It is interesting to see how much earlier many developments appeared than is commonly supposed. The germs of all types were present from the beginning, and the "made-up" film or rehearsed scene was as early as the actuality or topical, though not so frequent until the turn of the century. Paul's "A Soldier's Courtship," a comic scene, was made in March, 1896, and the first film in Williamson's catalogue (1897) is "Two Naughty Boys Upsetting the Spoons."

In this connection, it is interesting to note the preference of British producers for films taken out-of-doors, and the influence this had on the appearance and popularity of the chase or rescue films. The earliest made-up films, like topicals and actualities, were almost all out-door scenes.

No Permanent Studios

This favoured producers like Walter Haggar, who moved from place to place and had no permanent studio. It has been suggested that the tradition of the open-air is not without significance in the development of the chase film. The earliest film of this pattern that it has been possible to trace is J. Williamson's "Fire!" (January, 1902). Hepworth made a similar film towards the end of 1903, "Firemen to the Rescue," and, of course, his famous "Rescued by Rover" is itself a chase film.

The introduction of separate scenes as part of a single narrative, essential to chase and rescue films, had taken several years to mature. The earliest made-up films consisted of only one scene, and a change of scene did not appear until about 1901, although Paul produced one in 1898/9, "The Gambler's Fate or the Road to Ruin," in Scenes I and II.

This habit of numbering the scenes became common in the earliest years of the twentieth century, and until at least 1904 it was customary to present a story film in scenes like a stage play. From then on the practice was very gradually dropped, and scenic change was incorporated in the film without specific mention.

Camera Position

To introduce a change of camera position with the scene was, however, an altogether more advanced concept, and does not seem to have become really general in this period, although a few clear examples can be found in the catalogues (*e.g.*, R. W. Paul's "Battery of Quick-Firing Guns in Action," from the Army Films, September, 1900). "Welshed, a Derby Incident" (May, 1903), from the Gaumont lists, is almost unique in opening with a panning shot.

Apart from these isolated examples, it seems that the introduction of different shots crept in incidental to the interpolate close-up. Close-ups which occupied the entir film first appeared exceedingly early in thi country, which is considered by the Frenc authority on the history of the kinema Georges Sadoul, to have been the pioneer in this extremely important development o kinema technique.

Paul's "Twins' Tea Party," not later than August, 1898, was the forerunner of a long series of "facial expression" films, made chiefly by Paul himself, Hepworth and G. A. Smith. The close-up was used solely for trick or comedy effects in these films.

The pioneer of the interpolated close-up was almost certainly G. A. Smith who always a scientist rather than an artist hardly seems to have been aware of its significance.

Plagiarism of ideas was the law of the day. When trick films became fashionable, the same tricks were repeated by everyone. Comic facial expression items appear in the catalogues of Smith, Williamson, Paul and Hepworth alike. The black-and-white comedy theme was constantly recurring: Williamson ("Washing the Sweep," 1899), Smith ("The Miller and the Sweep," "The Baker and the Sweep," 1898), Paul ("Whitewash and Miller," 1898) and even Haggar ("The Rival Painters") as late as 1905.

A remarkable example is "Burlesque of Popular Composers," where an almost identical film was made by both Paul and Williamson.

Little Originality

Apart from some of the work of Cecil Hepworth, originality of theme and treatment was rarely the aim of our early producers. They were content to give "fine examples of already popular subjects."

Artistic costume dramas, adaptations of books and plays, films in which the actors were named, new ideas—these appeared from time to time, particularly from about 1904 onwards, and particularly in Gaumont films (for ambitious presentations) and the work of Hepworth (for originality).

But in general, the only actors who were given specific credit were the vaudeville turns, the only new ideas thought worthy of welcome were the "tricks." Artistic presentations were slight.

For all that, the authors conclude, there was enough variety in the films of the period for them to be classified into eight groups: Actualities, Interest Films, Topicals, Panoramic Films and Travelogues, Vaudeville, Trick Films, Comedy and Drama. In a long following chapter, which it is impossible to abstract because it consists largely of lengthy quotations from the producers' catalogues, the authors give fascinating actual synopses of examples of all these types of film, together with their own terse comments. But this chapter is for reference—and even bedside reading—rather than for reproduction.

* *"History of the British Film," by Roger Manvell and Rachael Low. To be published by George Allen and Unwin.*

JOINT TRADE DEPUTATION TO GLENVIL HALL

K.R.S. Protests Against Advertising Tax

A JOINT deputation of the Trade will be received by W. Glenvil Hall, Financial Secretary of the Treasury, at 11 a.m. on Friday, to discuss the effect of Clause 9 in the Finance Bill relating to advertising expenses.

The position of renting organizations under the new regulation is set out in a letter to Glenvil Hall by Frank Hill, secretary of the K.R.S., who points out that many aspects of the matter call for "the most serious consideration if further burdens upon and possible adverse effects to the industry and Inland Revenue are to be avoided."

After noting that advertising in the Trade journals is to be exempted, the letter points out that there are other forms of advertising such as space in the National Press, billposter sites or in shop premises.

It emphasises that film advertising differs from that undertaken by manufacturers or suppliers of branded commodities in so far as such commodities remain constant throughout the year, whereas in the film Industry the article for supply is constantly changing—in the majority of cases every two, three or six days or, in certain few instances, after a period of weeks.

This change of programmes and advertising connected therewith is claimed to be an important, if not the most important, part of the day-to-day operations of the industry, and therefore cannot be regarded as unnecessary expenditure even under present economic conditions.

Without such advertising, the letter concludes, it would be impossible adequately to acquaint the public as to the films to be exhibited and would result in a diminution of box-office accounts with a consequential loss in entertainment duty.

GOVERNMENT NOT LIKELY TO GIVE WAY

By Our Parliamentary Correspondent

The Opposition in the House of Commons are to fight the new advertisement tax. Although they did not vote against the second reading of the Finance Bill, they have some amendments up their sleeve for the committee stage. They are hoping to rally some support from other parties, but the Government will not give way unless this support is much greater than appears likely at present. The best that can be hoped for is some slight modification of the manner in which the tax is applied.

The Argosy, Faversham, recently acquired by E. J. Mumford Cooke from Fletcher Barnet, Ltd., is to be known as the Invicta.

Wedding Newsreels Set Up New Record in Screen Journalism

A BRILLIANT SPECTACLE IN COLOUR : FIRST CLASS REPORTING AND SPEEDY DELIVERY

ANYONE expecting to see 2,800 ft. of wedding scenes in G.F.D.'s Technicolor featurette, "The Royal Wedding," is going to be disappointed—only about half the running time is devoted to the actual event. The first part of the film consists of build-up in the form of flashbacks in the lives of Princess Elizabeth and the new Duke.

But producer Castleton Knight has made a showmanlike job of the film which, despite one or two unfortunate flaws, has all the makings of a box-office winner. Co-operation, in the widest sense of the word, made the film possible. Units from Independent Producers, Powell and Pressburger, Ealing, and London Films supplied and handled the Technicolor cameras—all those in the country—to cover the event.

Flashbacks to early incidents in the lives of the Royal couple are accomplished with still and motion shots in monochrome bordered in colour—to create the illusion of a photograph album. Later, symbols on the wedding cake open the way for commentator John Snagge to recall highlights of the Princess's public life—these shots being in colour.

Blurred Scenes

Naturally, it is the colour which dominates the actual wedding scenes—although for coverage in the strict sense of the word, the newsreels have got the film beat. There are no Abbey "knock-ups" for the ceremony, no telephoto close-ups of the couple on the balcony of the Palace, and no going away scenes. The film just ends.

Procession out of the Abbey is very blurred—the print or bad focus? This blurring is apparent elsewhere.

And some people may find the incessant and loud choir background one long source of irritation.

But there it is. A film of pageantry, delivered in record time.

New Telephoto Lens

MOVIETONE was first in the field with a special screening. Before lunch on Friday the critics were previewing a 900-ft. edition covering the event of the day before.

Tommy Scales, make-up editor, explained that the excellent long shot down the Mall in the dusk, showing the Royal couple on their way to Waterloo, was achieved with the new Taylor, Taylor and Hodson telephoto lens, made specially for Movietone.

The ceremony scenes were knocked up with stills and action shots of the choir singing—these were taken at the Abbey rehearsal.

Excellent Commentary.

PATHE previewed its "stop press" reel on Friday, and on Monday held a Trade screening of its 1,500-ft. special. Both are first class.

The normal-length newsreel is constructed on similar lines to the Movietone edition—Abbey scenes of the actual ceremony being staged with stills and moving shots.

Anna Neagle supplies the commentary to the special edition, which, we are told, has been booked to 2,000 kinemas. Release date is to-day (Thursday).

Continued at foot of next column

"Commentary is, perhaps, an inadequate way of describing Anna's treatment of the dialogue. She has put it over in a thoroughly showmanlike manner. Powerful pictures have been left to tell their own story—it is mainly in connecting shots that Anna has supplemented the pageantry.

Generally, all the aspects of the wedding seen in the Pathé reel are run to greater length in this special.

On 16-mm. Too.

Within a week of 35-mm. releases, mobile showmen will be able to screen 16-mm. prints of the Royal Wedding newsreels (writes Harry White, of KINE. SUB-STANDARD FILM).

G.B. Film Library is selling a one-reel version of G.B. News at £10 (sound) and £8 5s. (mute). It will be available within a few days.

Pathé has put out two editions of the event—the 900-ft. newsreel and a 1,500-ft. special. Both are to have immediate release on 16-mm. The longer version has a commentary by Anna Neagle.

Movietone will accept orders for 16-mm. prints, and fast delivery of the special reel will be made.

KINEMAS PAY E.T. DUTY OF £41 MILLION

EXHIBITORS — together with theatre operators—paid out £53,400,695 in Entertainment Tax last year—two million pounds more than in the previous year. This figure is stated in a report issued this week by the Commissioners of Customs and Excise, which adds that the increase is due to an increase in sporting events, which also have to pay E.T.

The break down of figures shows that £41,390,000 came from kinemas —and only £4,930,000 from theatres and music-halls.

The figures do not include Northern Ireland.

EXTENDED RUN POLICY IN AUSTRALIA

Hoyts Theatre Chief Talks to the *Kine.*

AUSTRALIAN kinemas are successfully carrying out an extended-run policy, according to Ernest Turnbull, managing director of Hoyts Theatres, and controller of 156 leading kinemas in the Commonwealth.

Turnbull, speaking to the KINE. on Tuesday afternoon, twenty-four hours before his return home, said that British films are now doing excellent business in the Dominion and that his circuit is extending their run indefinitely in all theatres, according to the amount of business shown by Saturday and Monday returns.

Turnbull has made a short stay in Britain, visiting relatives, following a business trip to the U.S.

He quotes "Stairway to the Stars" ("A Matter of Life and Death") and "Great Expectations" as leading examples of British successes, which on an average run for three months to 18 weeks in the key theatres.

Said Turnbull: "Many people in this country fail to realise that Hoyts controls, six kinemas in the main Australian capitals, which for the last 18 years have shown none other than British films."

New National Agreements Talks Within Next Fortnight

NEGOTIATIONS for a new National Agreement between the C.E.A. and N.A.T.K.E. are likely to be formally opened in the next fortnight. The KINE. understands that a meeting on the whole subject of grading will probably be held in the next ten days.

Tom O'Brien, M.P., head of N.A.T.K.E., said to the KINE.: "We are hoping that the talks on grading will pave the way for a reconsideration of wage scales and thus to a new agreement. Our view is that in the lower brackets, wages are still out of keeping with the times.

"On the subject of Christmas Day opening I can assure exhibitors that there will be no trouble in those areas where it is agreed that kinemas should open, as employees will abide by the agreement covering theatrical workers where live shows open on the day.

"This means that kinema employees will be specially protected with time off and a bonus based on the theatrical agreement.

"By this time next year I hope that the thing will have been put on a proper national basis and there will be no further room for argument."

Kinema as Store: Question in the House

John Lewis (Lab., Bolton) will ask the President of the Board of Trade on Tuesday if he will make a statement on the conversion of the Embassy, Deansgate, Bolton, into a store, stating the grounds upon which his department recommended that the Ministry of Works licence should be granted.

LEEDS

METCALFE TAKES EXCEPTION TO K.R.S. CREDITS LETTER

"We Have to Sign Contracts More or Less Under Compulsion"

STRONG criticisms were made about a K.R.S. circular letter on the restriction of credit at the monthly meeting of Leeds branch of the C.E.A., held at Leeds last week. General Council delegate C. P. Metcalfe said he took great exception to the wording of the letter. The General Council, he said, felt that it was put out at a very bad time.

The restriction of credit, maintained METCALFE would mean sending more dollars out of the country and would impose great difficulties on kinema workers, with little prospect of increasing staff.

METCALFE went on to say that it was time the standard contract was dealt with on a proper basis. "We have signed these contracts more or less under compulsion, because we knew that if we did not sign them we should not get any films," he said.

The CHAIRMAN, C. H. Whincup, said it was not the first time such letters had been sent out by the K.R.S. "We have felt all along that the terms of these contracts are not equitable," he added. "We say put it to the Joint Committee and, if necessary, to an independent arbitrator, and we will abide by his decision. To the best of my recollection any letters such as these, affecting accounts, have never been directed first to the officers of the C.E.A."

A resolution supporting the General Council in their action with regard to the standard contract was carried unanimously.

"Some Good"

PRESENTING the delegates' report of the Birmingham General Council meeting, D. HEUGHAN said the main item was a report on the film tax following the visit to the U.S.A. of the President and General Secretary.

"We can safely say that the visit did some good, although we are not sure at the moment what is likely to transpire," he said. "No sooner did they get back to England than negotiations started with the Treasury. They have had one meeting already, and we hope that these negotiations will prove successful."

Another delegate, HARRY HOPKINS, said it would be unfortunate if anything was said in branch meetings which might prejudice negotiations. Before the meeting of the President and General Secretary things were at a deadlock.

C.E.A. Publicity

C.E.A. plans for nationwide publicity on the use of electricity in kinemas were well received by members.

C. P. METCALFE said specimens of posters had been submitted, and these were excellent. There had been up to the present time, no restrictions imposed upon kinemas in the amount of electricity used in projection.

The Ministry of Fuel and Power wanted to keep kinemas open, but they were constantly embarrassed by business people and Members of Parliament asking why kinemas do not suffer electricity cuts.

"These people don't realise," went on METCALFE, "that in keeping the kinemas open there is a definite economy of fuel and power. There is far less consumption of electricity by allowing the kinemas to remain open than by people staying in their homes."

The posters put over the viewpoint of the Industry in a very good way, and he hoped they would be displayed in thousands. A sub-committee set up to consider the question thought it was to the benefit of members to hold such a publicity campaign, and the cost, spread over 4,000 kinemas, was a trifling one.

Charley Grapewin in a scene from TOBACCO ROAD, which Twentieth Century-Fox is Trade showing at the Academy Cinema on Dec. 3

"Serious Blow"

ON the question of the Budget proposal to reduce the allowance for advertising to 50 per cent., D. HEUGHAN said it would be a serious blow to kinemas.

"I am pleased to see that Mr. Fuller is asking the Treasury whether kinemas can be exempted from this Order," he added.

Wedding Film Terms

THE Royal Wedding was very much in the minds of delegates when A. E. WALKER asked if it was correct that an agreement had been reached between the C.E.A. and General Film Distributors on the hire price of a Technicolor film of the wedding.

C. H. WHINCUP replied that to the best of his knowledge no such agreement had been made. The C.E.A. has consistently refused to enter into price agreements, and he was confident that policy had not been reversed.

Mr. METCALFE said that in the General Council the question had been raised by some delegates as to whether G.F.D. would be willing to release the film on a flat-rate basis instead of on a percentage basis only. The president and general secretary were instructed to approach G.F.D. with a view to arranging for a flat hire fee. This they had done and the price had been fixed apparently by G.F.D. at £60.

Several members criticised the distribution of the film, saying that the independent exhibitor was at a great disadvantage compared with the big circuits. C. P. METCALFE said it was not right that the J. Arthur Rank Organisation should handle the whole issue of the film. The copies should have been balloted for by every kinema in the country that wished to show the film.

The discussion led to another vigorous attack on the big circuits by Mr. when he referred to the visit of officials of Government departments, M.P.s, and even Cabinet Ministers, to film studios.

"These unofficial meetings place the independent exhibitor at a great disadvantage. They wine, dine, and are taken round the studios. We independent exhibitors never get the opportunity of intimate contact with the leaders of the country. These meetings should be done in an official way."

Water Economy

AN unusual incident at the meeting occurred when a letter was read from the Leeds Waterworks Department appealing for the help of exhibitors in a water economy drive.

Coun. F. L. GUMMERSALL, who is also treasurer of the Leeds branch, is also deputy-chairman of the Waterworks Committee, and he gave his support to the letter.

It was agreed that members be asked to show a slide in support of the drive.

At the Empire, Cardiff, for the screening of THE BIG HEART (20th Century-Fox). Seated: G. A Howes, asst. circuit controller, "H," A. Rogers, branch manager, 20th Century-Fox, H. S. Smith, circuit publicity manager, "H," W. M. Cleminson, circuit supervisor, "H," Mr. Fryer, exploitation manager, 20th Century-Fox, A. J. Brown, manager, Empire, Cardiff. Standing: S. H. Bowen, manager, Coliseum, Newport, J. Lynton, manager, Palace, Swindon, B. H. Hicks, asst. manager, Empire, Cardiff, H. Large, manager, Gaumont Palace, Stroud, E. R. Rogers, works supervisor, circuit "G" and "H," J. G. Laws, manager, New Palace, Bristol, W. E. Wells, district sound engineer, "F," "G" and "H," S. Bray, manager, Gaumont Palace, Chippenham, Major Jack Petersen, L. A. Harman, manager, Regent, Weston-super-Mare, W. Wallis, manager, Palace, Cinderford, R. Coombs, manager, Gaumont Palace, Chepstow, A. G. Harman, manager, Regent, Swindon, S. Linton, manager, Picture House, Lydney, E. A. Gislingham, manager, Gaumont Palace, Cheltenham, and W. E. Case, manager, Picture House, Monmouth

Middlesex C.C. Rejects French Film

Consent has been refused by the Middlesex County Council to exhibitors of a French dialogue film "La Ferme du Pendu" (The Hanged Man's Farm) to which the B.B.F.C. has refused a certificate.

"Vivere in Pace," the Italian film which was refused a certificate unless certain shots are deleted, is to be permitted to be shown as an "adults only—Middlesex" picture.

WEST LANCS

INDEPENDENTS PROTEST AGAINST "RAW DEAL"

Royal Film Booking Priority for Circuits Attacked by B. T. Davis

VIGOROUS protests were made at the West Lancashire branch meeting, held at Preston last week, against the terms and conditions under which the Royal wedding film has been distributed by G.F.D. A resolution was adopted expressing the opinion that any future film of national interest should be made available to every exhibitor on the same distribution basis of the newsreels.

H. SIMPSON

The president of the C.E.A., B. T. Davis, associated himself with this resolution.

Replying to E. ANGERS, who suggested that a "spot" decision had been taken, and that in such cases the general secretary should have guidance either from the president or the General Council, Mr. DAVIS said: "Very few kinemas outside the Odeon and G.-B. circuits would have the film during the first two weeks."

If it was to be understood that the Rank organisation had made the film, which millions of people wanted to see, with the idea of the circuits having an advantage, then independent exhibitors must claim the right on another occasion to make their own arrangements.

It was quite wrong that people should be forced to go to an Odeon or G.-B. kinema if they wanted to see the film on early release, said Mr. DAVIS.

Two hundred and fifty copies of the film were made; a reasonable proportion of the copies should have been made available to theatres equivalent to those controlled by the circuits.

The charge for the showing of the film in the second week had not been agreed, nor was he informed that only the two circuits named would have the film in the first week.

He did not like these arrangements, and it was only because of the recent rush of events that they had gone through on this occasion. It came as a shock to learn what the G.F.D. terms were, and if no one else raised the subject in G.C., he would do so, as a matter of principle.

Either G.F.D. must give the general body of exhibitors the same service as they gave the circuits or the independent exhibitors must find a suitable alternative.

HENRY SIMPSON: I feel sure that if the position had been put to the Board of Trade they would have preferred the film to be put out as a national film and would have made film stock available for the purpose. By the time the film reaches the late-run theatres there will be very little interest left in it.

Renters Worried

PRESIDENT DAVIS: On the general terms, the independent exhibitor has got a raw deal.

H. SIMPSON remarked that in its history the C.E.A. had many times profited by its mistakes. The branch ought to pass a resolution stating that any film of a national character should be made available to all exhibitors.

President DAVIS: If this subject is not raised from the body of G.C. I shall raise it myself from the chair. I heard no complaints about "Victory Parade," but I have heard many about the wedding film. This was an occasion when the renter ought to have sought C.E.A. co-operation and if necessary made a joint approach to the Board of Trade. The renters are more worried about this than I am, because there is a feeling the distribution has not been done fairly.

Unwelcome

WHEN a member suggested films of this description ought to be handled through the Central Office of Information, SIMPSON remarked: "I feel the less we have to do with the C.O.I. the better."

Finally, on the proposition of H. SIMPSON, seconded by E. H. WHITTELL, this resolution was adopted for submission to G.C.:—

"Owing to the discontent among exhibitors over the distribution of the Royal wedding film, this branch is of the opinion that any future national film should be available for every exhibitor on the same distribution basis as newsreels."

Overhit the K.R.S.

MR. DAVIS said that at the Sheffield branch meeting he rather overhit the K.R.S. and they did not like it. That matter had now been cleared up and happily disposed of.

On the question of the tightening up of credit terms, Mr. DAVIS said there was no idea in his mind of supporting the man who wanted to take undue advantage of credit terms, but he did not want to see the terms of the present agreement enforced.

Those that were difficult to apply or which would cause exhibitors and renters to be at loggerheads ought to be eradicated when it came to settling a new agreement.

Xmas Day Opening

J. F. DOBSON (secretary) read correspondence which had passed between T. O'Brien and the Northern branch on Christmas Day opening. From this it would appear that the same conditions as have been agreed in Northern branch area will also apply to West Lancashire branch.

In discussion, it was brought out that the main interest of the branch was in the entertainment houses in Blackpool and Morecambe.

Instructions were given to the secretary to write to Mr. O'Brien explaining the meeting would fall in with the proposals, but felt the whole of the Fylde holiday coast was tied up with Blackpool and Morecambe and that kinemas on the holiday coast should be free to open should they desire to do so.

The representative of one group stated his places of entertainment at Fleetwood, Lytham and St. Annes would open. Ballrooms could open before 5 p.m.

The meeting was informed that Preston exhibitors had applied for permission to open but without any serious idea of taking up the licences, and had been turned down "flat."

Speeding Up Settlements

THE CHAIRMAN referred to the circular recently sent out by the K.R.S. speeding up the returns and payment of hiring fees.

Personally, he felt the issue of the circular was ill-timed, especially in view of the existence of the C.E.A.-K.R.S. joint committee.

The C.E.A. had no desire to protect really bad payers, and had asked for the subject to be brought before the joint committee.

As the branch was not officially represented at a meeting of exhibitors and film carriers held at Liverpool it did not consider itself committed to pay increased transport rates. It was decided to inform F.T.S. that if a meeting with the representatives of the West Lancashire branch was desired, this could be arranged.

CINEMATURIANS STUDY THE STARS

"THAT story value is of greater importance in a motion picture than star value" was maintained by T. E. Robinson in a round-table talk at the Society of Cinematurians' lunch in Manchester last week. W. Gordon Smith presided.

Mr. Robinson said the prerequisite of film production was entertainment, and in his view the essentials of entertainment were a good story, agreeable sound spectacle, and star value. As an example of story appeal he mentioned "Brief Encounter," which was a box-office attraction, depending for its success entirely on the story. In that picture there was almost an absence of star value.

S. Redford, opposing the motion, contended that the star value had built the kinema business up to its present level. He would reverse Mr. Robinson's four points and put star value first.

"We look to star value to get people into the kinema, and when they are in the theatre we expect them to be entertained," said Mr. Redford.

From his own experience in selling films he knew there was a "whale of a difference" between getting bookings on a film which had star value and one which had not. The audience preferred a film in which the central character was represented by a star they knew.

Haydn Ellwood said that star value had proved to be a success.

W. Miller: It seems to me that no actor can become a star unless the story is a proper vehicle for him.

Voting indicated that most members were for star value, but the meeting was unanimous that both were important.

The chairman announced that the Christmas party would be held on December 19. Proceeds from the Christmas draw would be devoted to the C.T.B.F. home at Morecambe. On December 30 there would be a family theatre party. A block of seats had been booked for the Opera House and tickets were available for members and their families.

WORDS AGAINST U.S. MISSION RESENTED

N. Ireland's Confidence in National Executive

RESENTMENT at the attacks on National President B. T. Davis and General Secretary W. R. Fuller for their trip to America to seek a solution to the Import Duty difficulties was expressed at last week's meeting of the Northern Ireland branch of the C.E.A. which expressed confidence in the national executive.

A resolution to this effect, proposed by B. M'GUIGAN, was unanimously agreed to, and regret was expressed that Messrs. Davis and Fuller should have been subjected to unfair and uncalled-for criticism.

N.A.T.K.E. Agreement

APPROVAL of the agreement with the Northern Ireland branch of N.A.T.K.E. was moved by LOUIS HYMAN (chairman). He said he felt their delegates to the Conciliation Board had done a good job. The original demand for flat increases of £1, 15s. and 10s. a week was regarded by their delegates, who considered it was unreasonable. They had, however, agreed to pay the average for Great Britain, excluding the London zone. This had been accepted and would come into force at once. He thanked the delegates for the work they had put in.

The agreement was approved.

Entertainment Tax

THE Entertainment Tax campaign was also discussed and members were asked to supply details of percentage increases or decreases in their takings, and the increases in operating costs, so that the committee could embody such figures in the case it was preparing for submission to the Minister of Finance for a reduction or a revision of the incidence of the tax.

Other Business

THE CHAIRMAN welcomed Harry Shepherd, of the Curzon, Belfast, who had been away owing to illness.

It was decided to send the usual gift of turkeys to Glebelands for Christmas.

The Park, Stewartstown, was elected a member.

A letter was read from the Executive Officer of Belfast Police Committee to exhibitors asking for observance of safety precautions with portable fittings in operating boxes.

N. IRELAND'S NEW WAGE SCALE

The Northern Ireland branch of the N.A.T.K.E. approved of the new wage agreement with the C.E.A., but only by a majority vote. W. M'Cullough, secretary, had to use all his persuasive powers to get members to agree to the increases, which ranged from 6d. a week to 6s. 6d.

The agreement will be in force until replaced by any new national one.

Committee Date

The monthly committee meeting of South and East Lancs. branch C.E.A. will be held on Friday, November 28, at Cromford House, Manchester.

C

MANCHESTER

CHANGE OF FRONT BY N.A.T.K.E.

—But the Majority of Kinemas Will Be Dark on Xmas Day

MANCHESTER exhibitors may have the option of opening on Christmas Day if the Watch Committee allows two "live" theatres to open. This was one of the main subjects of discussion at the latest meeting of the Committee of the Manchester and Salford branch, under R. Fox.

SECRETARY T. E. ROBINSON announced that he had received a letter from the Manchester Town Clerk saying the Watch Committee proposed considering proposals for Christmas Day opening by both theatre and kinemas. The letter added:—

"The position is that theatres can open unless the Watch Committee decide that they shall remain closed, whereas kinemas are not allowed to be opened on Christmas Day without the special permission of the Watch Committee. In recent years the Committee have granted permission for kinemas to open and have raised no objection to proposals for the opening of theatres on Christmas Day, provided that in both cases the proposed programmes were approved by the Chief Constable.

"So far, only two theatre proprietors in the city have signified their intention to open on Christmas Day, and I have not heard from any of the kinemas that they wish to be granted permission to open."

To this, Mr. ROBINSON replied making formal application on behalf of kinemas within the jurisdiction of the Manchester Watch Committee for permission to open. He made it clear that this was an omnibus application, it being understood that kinemas that did desire to open, by virtue of the clause in the national agreement, would make individual application so to do.

In the discussion which followed, members commented on what appeared to have been "a change of front" by N.A.T.K.E., and on the statement by one union official that it was hoped to have the situation hammered out and clarified for both theatres and kinemas by this time next year.

The information was disclosed that the circuits did not intend to open, nor did other kinemas represented by members of the committee.

The committee decided that a circular be sent to members after the Watch Committee had given its verdict, informing them of the position and that it was believed the majority of kinemas would not open on Christmas Day.

A Tall Order

CONSIDERATION was given to a letter received from the general manager of a local circuit intimating that the area fire protection officer, Salford, had made a long list of recommendations, about 30 in all, in respect of a Salford kinema. Amongst them were the following:—

Gangway connecting two centre exits, at present only 24 in. wide, should be at least 38 in.; new floor coverings; no coke to be stored near boiler, owing to fire hazard; boiler house should be provided with ventilation to open air; generating room door should be self-closing; all entrance doors into operating room enclosure should be self-closing and close fitting; fire-resisting screens should be linked so that they can be released simultaneously from both within and outside the enclosure.

This schedule was submitted to L. Knopp, C.E.A. technical adviser, who said most of the recommendations were an anticipation of the new Home Office regulations and that the Chief Constable or Watch Committee should be requested to hold them up until the new regulations were carried out. There were, however, certain recommendations that should be carried out to comply with statutory rules and orders.

Thereupon, the branch secretary wrote to the Town Clerk, Salford, who replied: "I agree that kinema proprietors must not be called upon to put into effect any recommendations which are based on the proposed new regulations, but you will find that the recommendations in question are all based either on the existing regulations dated July 30, 1923, or the conditions of the licence granted by the local authority.

Exasperating

IT appeared that not long ago, in response to proposals made by the Watch Committee, structural alterations of a major character were carried out at this kinema, which had to close down for a week. This latest effort, from another quarter, was "exasperating" in this time of national crisis.

Other kinemas had received schedules of items for attention, some of them of a pettifogging character. However, it was stated, they might be covered by the old, as well as the new, regulations. In order to maintain good relations with the local authorities, it was desirable to comply with any reasonable requirements as far as possible. If big structural alterations were required, involving the obtaining of building licences, that was a more serious matter and the branch would have to take notice.

It was decided to send a copy of the Salford licence to Mr. Knopp.

Davis to Visit Manchester

THE meeting welcomed the news that the President of the C.E.A., B. T. Davis, had tentatively accepted an invitation to attend a branch meeting in January next.

It was decided to ask Mr. Davis to come to the annual meeting to be held on January 16, on which day, it is hoped, he will also address the Manchester Cinematurians.

Draft Order Query

W. A. HOCKMAN asked if any intimation had been received from the Manchester Town Clerk that the application for the S.O. draft order had been approved in the House of Commons. The SECRETARY: Not yet.

The meeting felt that exhibitors must not "fall down" on this matter, because the licences permitting Sunday opening, under the defence regulations, expired on December 31.

A letter is to go to the Town Clerk on the subject.

Manchester G.C. Invite

IN view of the fact that the next president of the C.E.A., Dennis C. Walls, is a member of the branch, the suggestion was made for a General Council meeting to be held in Manchester next year, perhaps October. This was well received by the committee.

W. Miller (Ogden Theatres) was appointed hon. treasurer to fill the vacancy caused by the death of Alfred Snape, to whose service to the branch tribute was paid by the CHAIRMAN.

Burgess Meredith and Dulcie Gray in MINE OWN EXECUTIONER, Trade shown last week by British Lion

N.A.T.K.E. Refuses to Negotiate With Sussex P.R.O.

COLOUR BRIDAL FILM PROTEST

WALTER FULLER, general secretary of the C.E.A., had not replied to the Sussex branch concerning its battle of words with the area N.A.T.K.E. organiser. So at last week's meeting, secretary Arthur Daniels read out eight more letters from N.A.T.K.E.'s Mr. Mounter, one of which said bluntly: "I can no longer negotiate with your public relations officer, A. J. Sadler," and shelved discussion until Fuller does reply.

It became quite clear during the discussion that the Sussex men—circuits and independents alike—resent the union attitude, which, they argued, far from being constructive, was an attack on the small independent exhibitor.

N.A.T.K.E.'s fresh batch of letters called for a local conciliation board meeting to thrash out the complaints of dismissals and understaffing at the Rothbury and Arcadia kinemas, Portslade. Daniels, in his replies had refused this move until the branch received the general secretary's comments.

F. C. MAPLESDEN (in the chair) then called for a vote of confidence in Alfred Sadler—which was immediately seconded by E. THOMPSON, one of the central figures in the dispute.

It was carried unanimously.

But before the debate ended, RANDOLPH E. RICHARDS suggested that a letter be sent to N.A.T.K.E. head office pointing out that Mounter had refused to negotiate with the branch's P.R.O. and asking if head office of the union can indicate with whom Alfred Sadler can now carry on talks.

This was agreed.

Labour Plans

A. J. SADLER later told the meeting that he had been in session with the area officer of the Ministry of Labour who had given his personal guarantee that the branch will receive all possible help through his local exchanges in obtaining the necessary supply of staff.

The meeting then discussed the problem created by the release plan of the G.F.D. colour version of the Royal Wedding.

One member indicated that fewer than 200 copies were being printed and that during the first week's release these copies were all going to circuit houses which "would skim the cream off the film." He said that an independent with less than a £1,000 a week takings net was not being allowed to book the film for December 1.

The matter was left to individual negotiation with the renter.

The C.T.B.F. dance will be held in the Regent ballroom on January 16.

The Brighton kinemas will pay a £1,000 levy for Sunday shows, paid up on a similar basis to last year.

Personal

Randolph E. Richards was formally congratulated on his induction as Mayor of Eastbourne.

G. V. Jelley was welcomed as new area supervisor for Odeon, together with Mr. Burns, who is the new A.B.C. supervisor.

New British Lion Appointments

A. Kempner, British Lion's area supervisor, has been appointed London branch manager to replace D. Sugarman, who has resigned.

The company's East Coast and Home Counties representative, Jefferson Hope, has also resigned and Charles Miller has been transferred from the south to take his place

The Empire, Bury Bridge, Bury, has been purchased by the directors of the Art and Regal Cinemas, Bury, after being owned for the past 30 years by I. Jacobson, of Salford.

EDINBURGH

CIRCUITS HELPED OUT BY RENTERS, BUT—

J. K. S. Poole, "Unable to Obtain Freedom to Advertise," Resigns

ON the ground that insistence on the section advertising agreement penalised independents to the benefits of the circuits, J. K. S. Poole, of the Synod Hall and Roxy, Edinburgh, has resigned from the C.E.A. The agreement is to the effect that only extra advertising paid for, wholly or in part by renters, be permitted. Mr. Poole asked permission for special publicity for his usual Christmas film festival at the Synod Hall.

Mr. POOLE said he felt very strongly that he should be allowed some advertising of a special Christmas show at the Synod Hall, especially when there was so much extra advertising for the circuits.

J. S. DUNBAR said he could vouch that all the G.-B. advertising was done by the renters, and therefore they were not breaking the agreement, and he was almost sure that the Playhouse, which was an independent house, and A.B.C. were in the same position.

W. J. D. RUSSELL (A.B.C.) said all their advertising was partly paid for by the renters.

WALTER MAGUIRE (Playhouse) said M-G-M would not co-operate in extra exploitation, but G.F.D. and RKO did, and no doubt Mr. Poole enjoyed the same facilities as G.-B. and themselves.

Mr. POOLE said he wanted freedom to advertise on occasions. G.-B. had this year had 47 special insertions, A.B.C. 17, the Playhouse 18, the Synod Hall 6, and the Caley 1.

Mr. DUNBAR said renters were not prepared to spend money in advertising old films. Their idea was to establish a picture at the beginning for their own purposes, and second and subsequent runs would get the benefit.

Advertising War

Mr. POOLE said if he were running a good old film there was far more reason for advertising it than G.-B. had to advertise one that the public had read about and knew was a good one.

Mr. MAGUIRE said Mr. Poole would break down the whole arrangement they had come to.

Mr. M'LAUGHLIN thought they should be very quiet about advertising until they saw what the Budget was going to do about it.

Mr. MAGUIRE agreed that it was a most unfortunate time to start increasing their advertising.

Mr. POOLE said he only wanted to put approximately three or four extra advertisements in the paper, bringing his score up to 15, which he would not exceed, but he was not prepared to stay out of the paper when G.-B. had a score of 47. That was not envisaged when the agreement was made. For Heaven's sake, he declared, give an independent a chance.

The CHAIRMAN (A. S. Albin) suggested that they might do something for the Synod Hall and give Mr. Poole some facilities.

Mr. POOLE: If I am forced into a corner I am afraid I must look after my own business. I object to anybody speaking of an advertising war because of what I am asking.

Mr. MAGUIRE said if Mr. Poole got a concession it would have to be made for everybody.

Mr. M'LAUGHLIN moved that their resolution be reaffirmed.

Mr. POOLE said as he could not accede to that he thought it would be better if he tendered his resignation from the association, but he was not doing that in a fit of pique.

The CHAIRMAN hoped Mr. Poole would reconsider his decision.

In reply to the chairman, W. J. D. RUSSELL (Scottish manager of A.B.C.) agreed to his Edinburgh managers attending their meetings. It was pointed out they were nominees, but there seemed to be a ruling that they were not supposed to attend.

The American Deputation

REPLYING to W. H. Albin as to the general feeling in General Council of the deputation to America, LOUIS DICKSON said his opinion was that they had done a lot of good, and no adverse opinion had been expressed. Everybody was quite satisfied that the visit had been a big success, because before this the position was absolutely stalemate. But they must not be too sanguine. They were not going to get an immediate settlement. It would likely be the end of January and perhaps March before there was anything final.

Cinema Club

THE SECRETARY (Graham Salmon) read the report of the sub-committee which had met a deputation of the S.C.M. on the proposal outlined by E. Crookes, manager of the Lyceum, to institute a Cinema Club, and it was suggested that further developments could take place as circumstances warranted.

It was proposed to send out a circular signed by A. S. Albin and E. Crookes, and if there was a reasonable measure of support it was proposed to have a luncheon and a business committee at which a committee would be elected, and they might have monthly luncheons on the day of the C.E.A. meeting. A subscription of 5s. per annum was suggested.

W. H. ALBIN suggested that they should give their support to the S.C.M. dance at the Palais de Danse on December 4.

JOE MAGUIRE, for the S.C.M., thanked the meeting for their attitude.

STAFFORD POOLE

"DON'T ABOLISH RENTERS' QUOTA"

Sir Alex. King's Letter to Scottish Branch

A STRONG protest against the agreement of the C.E.A. to the abolition of renters' quota is being forwarded to headquarters by the Glasgow and West of Scotland section. A resolution was also passed urging that the Advertising Tax should not apply to advertisements of films for immediate release.

Criticism of the renters' quota decision was contained in a letter from Sir Alexander King, who stated that as the Scottish Branch was in favour of renters' quota they should send a strong protest to the Board of Trade and the C.E.A. London.

"If there is no renters' quota then there should be no exhibitors' quota, otherwise the independent exhibitors are at the mercy of the big British producers. I feel very strongly about this. I would even go further and send a copy of the resolution to every M.P., but as I am some 3,000 miles away the Scottish Executive will know best how to act."

After some discussion the chairman, George Kemp, said all they could do was to protest to London.

Advertisement Tax

GEORGE URIE SCOTT, deploring the absence from the meeting of their G.C. delegates, said they ought to know something more about the advertising tax.

The kinema and theatrical trades were allowed only a proportion of advertising posters, with the result that they advertised in the newspapers—the only means by which they could tell the public what they had got. That was a totally different thing from advertising brands of whisky which nobody could get, or advertising motor cars, which they might be able to get five or six years hence. The trade should be exempt from the advertising tax, and the meeting should pass a strong resolution to back up Mr. Fuller and Mr. Davis, who were, indeed, the live wires in the Association in their representations to Sir Stafford Cripps.

In answer to a question relating to the position of trailers, John R. Turner said that at the moment they had not the exact wording of the Bill.

After further discussion a resolution was moved by Ritson Bennell that "In view of the fact that kinemas only service in the form of their weekly programmes which are currently available and in view of the strict limitations of suitable advertising media this meeting is of opinion that the advertising tax should not apply to advertisements of films for immediate release." This was agreed to unanimously.

Charity Action

A SUGGESTION that some form of entertainment should be provided for the patients of the three principal Glasgow infirmaries was remitted to a committee for consideration.

Mr. Turner was given powers to grant permission for the showing of slides and taking of collections to the main local infirmaries, the Earl Haig Fund, and the Lifeboat Institution.

It was announced that Glasgow Cinema Sunday shows would extend over six weeks, starting January 11.

Luncheon Problem

IN view of the austerity, only 100 persons can be catered for at the annual meeting luncheon, and to accommodate "V.I.P.s" from London, the Lord Provost and other guests, as well as the executive and members of the branch, several suggestions were made. Ultimately the matter was remitted to the executive.

BOOKING DISPUTE IN BELGIUM

Following the new draft agreement between the M.P.A.A. and the Belgian Exhibitors' Union (A.D.T.C.B.) submitted to the "Chambre Syndicale" for approval, a grave crisis has broken out within the Belgian film trade

The terms of the agreement which concerned block-booking and the question of a guaranteed minimum for films rented on a percentage basis, were considered harmful by all the independent distributors, who consequently decided to withdraw altogether from the "Chambre Syndicale." They founded a new association and elected a provisional committee charged with the defence of their interests.

Trade circles fear the intervention of the Government to smooth out differences thought rather awkward at the moment, when the Marshall Plan is being discussed and American help expected.

SCIENTIFIC FILM CONFERENCE

HOW an increasing supply of films and visual aid equipment are to be made available for educational purposes was outlined by H. D. Hughes, M.P., at the opening meeting of the three-day conference (November 21-23) sponsored by the Education Committee of the Scientific Film Association, in co-operation with the extra-mural department of Manchester University, the Manchester Education Committee and the Manchester Scientific Film Association. The conference was held at Manchester University.

Mr. Hughes spoke on the activities of the Minister of Education's Committee for the Preparation and Production of Visual Aids, of which he is chairman. He dealt with the programme under the £25,000 voted for this year.

Concerning distribution, he said they envisaged the setting up of about 100 local authority film libraries, a regional film library and then a central agency. It was hoped to have this agency in operation from April 1, 1948.

A full report of the conference will appear in the next issue of *Sub-Standard Film*.

An Expert on Screen Advertising

THE END OF SLIDES FORESEEN

"THE film is a pin-pointed sales medium, the like of which you cannot get elsewhere," said W. J. Collins, national sales manager of Theatre Publicity, in a talk he gave the Liverpool branch of the Incorporated Sales Managers' Association last week.

"In Britain to-day," said Mr. Collins, "there are approximately 25,000,000 kinema patrons every week, representing over £2,000,000 in admission money. So here is a regular point of contact with a very large part of the adult and adolescent population of Great Britain in the most impressionable years of their lives.

The Spear-head

"The film has been the spear-head of America's world trade expansion, and predominance on the world's kinema screens her greatest good fortune, because 'trade has followed the film.'

"You cannot eliminate advertising from any film. Advertising a way of life, a way of industry or agriculture, a way of sport or recreation, of fashions or hair-do's, of the makes of cars through their bonnets, and so on.

"In the recent Betty Grable film, 'The Shocking Miss Pilgrim,' the story of typewriter invention, she received her certificate of efficiency 'with the compliments of Messrs. Remington' almost in the first minute of the film.

"We as a nation have only recently started to do in our films what the Americans have done for twenty years and more, and that is to show the other nations of the world, in the framework of good entertainment, something of the cultural and commercial greatness of the people who inhabit Great Britain

"Far and away the most effective method generally available to you of using films to sell goods or services is the two-minute advertising film you can see every week in most of the principal kinemas of Britain. These films are produced by us with as much care as a feature film. The two-minute film poses the questions and supplies the responses, and is a veritable working model of advertising and selling.

Two-Minute Features

"The potentialities of selling by film are enormous, when one realises the trend of technical inventions in the particular field. The only drawback I know of to the advertising film at present is that playing time for them is limited. In 1946 we played the full 52 advertising films—that is, to capacity—in Gaumont-British and Odeon kinemas, and I estimate they were seen by well over 5,000,000 kinemagoers in those kinemas alone every week of the year, and that at least 12,000,000 people saw an advertising film every week in kinemas generally in Britain during 1946. A large number of kinema owners, including some of the oldest and most respected names in the Industry, who never previously showed advertising films have been converted by the introduction of the two-minute film.

"Highly organised distribution—or arrangements for the exhibition of advertising films in the kinemas—has been available for many years, but never in number and quality of kinemas that it is to-day. The advertiser can use up to 3,500 kinemas and reach 18,000,000 people with one film, if he wants to, and his product has a mass appeal.

Hall-mark

The hall-mark of recognition of the advertising film came in January, 1947, when the film committee of the I.S.B.A. invited representatives from all sections of film and slide publicity to discuss the formation of a central body to devise a code of standards of practice for film and slide advertising, and much good work has been done to protect the interests of all concerned."

After explaining the system for the production, printing and distribution of an advertising film on which an expenditure of £12,000 had been allowed, Mr. Collins said the advertiser could expect exhibition of his film in approximately 500 kinemas of the Gaumont-British and Odeon circuits and other circuits of a similar quality, and 500 of the best independent kinemas—that was, 1,000 kinemas in all. Having a list of the kinemas where the film would be shown, the advertiser could proceed to plan well in advance whatever tie-ups he may wish to effect with his travellers, wholesalers and retailers.

Coverage Costs

Coverage costs, exclusive of the cost of making the film, were roughly £1 per 1,000 viewers and listeners to the advertiser's message.

"Used properly, in conjunction with the other aids to selling, the commercial film is the road to sale pre-eminence, and then to sales consolidation."

A rough formula for ascertaining the coverage was to multiply the seating capacity of the kinema by the number of shows per week and take 40 per cent. of the total. For actual production of the film and copies, not less than £1,500 or £1,600 should be set aside. The life of black-and-white copies was 16 weeks' showing and technicolor ten weeks.

Slides

Referring to slides as a localised selling aid, Mr. Collins said that G.-B. and Odeon limited the showing time to ten slides. He thought that in three or four years' time the slide would go. His company had put in a lot of experimental work to introduce movement in "slides." Based on the figures for a quarter for 536 kinemas at an average rate of 30s. per kinema per week, the coverage worked out at 2s. 8d. per 1,000 people.

George Sanders and Angela Lansbury in The Private Affairs of BEL AMI, which M-G-M Trade showed last week

REX, HINDLEY, SOLD

The Rex, at Hindley, near Wigan, controlled by the Tiger Cinemas, Ltd., has been sold to the newly formed Cellini Cinemas Company for £28,000. Built in 1938 on modern lines, the kinema has seating accommodation for 1,000 people.

NORTHERN

CHRISTMAS DAY OPENING SET

A "Gentleman's Agreement" Proposed by Tom O'Brien

A "letter" from Tom O'Brien, telephoned to the secretary's office while the November meeting of the Northern branch was in session, appears to have settled the Christmas Day opening controversy.

Mr. O'Brien suggested a "gentleman's agreement"—since the national agreement could not now be varied to cover the point—whereby exhibitors opening on Christmas Day would concede the same conditions as had the theatres: No kinema to open before five o'clock, two full days' wages to employees working on Christmas night, and a days' holiday in lieu reasonably soon.

The letter made clear that the proposal would have to be submitted to the National Executive Council of the N.A.T.K.E. Northern exhibitors, however, seemed to assume that there was no danger of its rejection, provided that there was no "victory" talk calculated to embarrass the Executive.

Members were not, however, disposed to crow. On the contrary, they expressed satisfaction at the reasonableness of the proposal, and paid friendly tributes to the good work of Mr. O'Brien in the broad interests of the Industry.

The SECRETARY (Mr. Alfred Smith) was instructed to discuss the general position in the North with Mr. O'Brien before formally notifying all members that the way was now clear for those whose custom it was to open on Christmas Day.

Wedding Film

A LITTLE to-do developed in reference to G.F.D. fees for the Royal Wedding two-reeler. Mr. Wood said that he was informed that the C.E.A. had fixed the charges for first, second, and third weeks at £60, £45 and £30.

There was evident an uneasy feeling that the C.E.A. had been precipitous in quarrelling with the original terms of 10 per cent., since it was suggested that G.F.D. would have made allowances on other feature percentages in the programme.

E. J. HINGE explained that concern had been with the precedent. This was, in effect, a special and, possibly, "Super" newsreel. Nobody wanted the introduction of the percentage system on newsreels.

Disgruntled exhibitors were, however, appeased by the assurance that the newsreel companies proposed to devote virtually the whole of their issues to the wedding. Small-hall proprietors seemed satisfied that such newsreels would be adequate for their patrons.

Renters' Credits

OPPOSITION was promised to the renters' demand for payment within seven days of the last playing date of films, even if no invoice had been rendered, and general resentment expressed at the tone of the circular.

Regulations

FRED JORDAN intimated that, as requested at the October meeting, he had prepared a synopsis of the Home Office Draft Regulations, with proposed amendments. It would occupy, in explanation, between 60 and 90 minutes. Did the meeting desire to go on with it now?

It didn't. It didn't even desire a special meeting for discussion, although the importance of the subject was admitted. Nor was it disposed to refer the matter to the Executive, with power for any interested member to attend the Executive meeting.

In short, it was thoroughly perturbed by what it had let itself in for, and although TOM MASSICKS still felt that the members should make time to consider the issues and was opposed to any further encroachment on Mr. Jordan's time in preparing a brief synopsis of the synopsis, the meeting was rescued by Fred himself.

"I am at the service of the members," he said; "but it is well to point out that we can do nothing whatever about this matter at this juncture. I can give you the broad proposals, solely for information; but even then we must await the return of the schedule, as amended, from the Home Office.

The meeting decided to wait.

Later, under a new arrangement, Fred Jordan was appointed No. 2 delegate to the General Purposes Committee.

Advertising Tax

IN reference to the Budget cut of 50 per cent. in the Income-Tax allowance for advertising, TEDDY HINGE said that this was so obviously a serious matter for exhibitors that the Association had immediately asked the Chancellor to receive a deputation on the matter.

"The late Chancellor," said Teddy, "intimated that there would be exceptions to this. We hope to be one of them. Advertising, to exhibitors, is a business essential beyond all argument."

Moving that a letter of appreciation be sent to the organisers of the council meeting in Birmingham for the excellence of the arrangements generally, Mr. HINGE paid a tribute to Leslie Holderness: "We have some Class 1 managers in our area, but they will, I think, agree that Leslie Holderness is the ace showman of the Industry."

Members also decided that a letter of congratulation be sent to Randolph Richards, remembered in the north as "Dicky" Richards, manager of the Stoll Theatre, Newcastle, on his election as Mayor of Eastbourne.

The branch placed on record its appreciation of the joint effort of the president and general secretary to open the way for re-examination of the dollar-saving impost on American film remittances, special tribute being paid to the "brilliance" of Mr. Fuller's report.

Concern was expressed that Freddie Morrison, "father" of the General Council, was "not too well" and, so, unable to attend.

Disabled Employees

RECEPTION of Leslie Bird, chairman of the local committee dealing with the employment of disabled persons, absorbed the remainder of the time available before the Cinematurians' luncheon timed for one o'clock sharp.

Although Mr. BIRD asked exhibitors to approach the situation as men concerned to employ as many disabled persons as economically possible, rather than to limit such employment to the minimum legal quota, Mr. Bird conceded that many exhibitors were probably employing disabled persons well above the quota.

In this connection, the CHAIRMAN (the Hon. William Westwood) intimated that, whereas their group were scheduled as employing four disabled persons, a check-up proved that they were employing nine, five of whom had not registered.

EROS FILMS LIMITED

Latest Record Breaker

INVISIBLE MAN RETURNS	BLACK FRIDAY
STARRING	STARRING
SIR CEDRIC HARDWICKE	BORIS KARLOFF
VINCENT PRICE	BELA LUGOSI

Booked by

GAUMONT-BRITISH

For their

GIANT 4,000 SEATER THEATRE TROCADERO

ELEPHANT & CASTLE

JAN. 26th.

Walls: "We Have Killed No Patron for Thirty Years"

WOMEN'S COUNCIL TOLD ABOUT LOCAL AUTHORITIES' POWERS

DENNIS C. WALLS, vice-president of the C.E.A., spoke to members of the National Council of Women in London last week. And he told them that kinemas in Britain have been so well operated that no patron has been killed in a kinema—from any cause except enemy action during the last war—for over 30 years.

"The moral welfare of kinema audiences, both young and old, is safeguarded by the British Board of Film Censors. The Board is entirely free of any section of the Industry.

"Local authorities throughout the country accept the ruling of the British Board of Film Censors, but have powers to vary or modify them in the light of local conditions.

"We believe that to permit local autonomy in this fashion gives much greater satisfaction than would a Government-financed and sponsored censorship."

"Unsocial Actions"

He went on to say that film men deplore the unsocial and irresponsible actions of some members of the public who act unlawfully by assisting children to gain access to kinemas during the showing of an "A" film.

Walls went on to say that the licensee must be considered a fit and proper person to hold a licence, and each local authority satisfies itself thoroughly on this point before a licence is granted. Even then, the licence may be rescinded immediately the rules are infringed and, in some cases, legal proceedings can be instituted against the licensee.

"In our view, the present procedure leaves much to be desired. For instance, the Watch Committee can grant a licence permitting films to be shown from 9 a.m., but as films contain music, and the licence from the local Bench only permits music after mid-day the films obviously cannot be exhibited. A situation that would have delighted the heart of W. S. Gilbert!"

He went on to talk about physical safeguards.

"I would again refer to the necessity for co-ordinating the efforts of Watch Committees, local police, and fire brigades."

Stringent Rules

A draft of new model conditions to supersede the 1923 Act had recently been submitted to all interested parties.

"In no other country in the world are such stringent precautions enforced. Whether the new and more searching precautions are necessary during the present state of our country's economy is a matter for serious debate.

"We contend that as the 1923 rules have ensured absolute safety without a single life lost in any British kinema through fire or any cause, other than enemy action, since the Paisley disaster over 30 years ago, the old Act is completely vindicated, and little alteration beyond modernisation is necessary.

"Even so, local authorities have, at the moment, powers—very wide powers—of variance of these conditions. Aside from this, it is possible that modern technical advancement may, in a very short time, render the 1909 Act and all pursuant regulations, including the latest draft under review, completely obsolete. The Act relates to places where inflammable film is shown.

"Scientists and technicians hope to produce 35-mm. non-flammable or slow-combustible film similar to the 16-mm. at present in use. Fire risk would then be far less than that in our own homes."

Googie Withers and John McCallum in IT ALWAYS RAINS ON SUNDAY (G.F.D.) which opens at the Odeon, Leicester Square, this week

FULL HOUSE AT THE CINEMATURIANS

THERE were no vacant places at the third monthly luncheon of the Newcastle branch, Society of Cinematurians, over which George Turnbull (Warner's) presided. Among the guests was his old friend and colleague, George Lee, of Warner's Glasgow branch.

Speaker for the day was J. C. Clarke, station director, B.B.C., Newcastle. He thanked members of the Industry in Newcastle for the assistance they have given him in securing a monthly broadcast review, from Newcastle, of the new releases.

Sympathetic reference was made by the president to the indisposition of Freddie Morrison. "Freddie is not so young as he was," he said, "and in such weather as this—nearly 20 deg. of frost at noon—we must feel a little anxious about him. We can't spare Freddie."

Next luncheon, December 16, a musical occasion.

CRISIS I FRENCH PRODUCTION

Costs and Taxation Cause Stoppage

DESPITE the steady upw movement of the artistic le distinctly noticeable in French p tures, the French film Industry at the present moment facing serious crisis.

Official statistics show that in 19 roughly 2 milliard francs w spent on production and in same period the total takings of the production firms amoun to only 1 milliard francs.

Overhead expenses of the dis butors, renters and exhibitors ha grown so much that only 18 fra out of every 100 francs of box-off takings find their way into the p ducer's till.

In view of these critical con tions, the decision of the "Cons de la République" to reduce t maximum Government cred allowed for film production fr 800 to 500 million francs has caus considerable alarm.

Not infrequently in France n work on a film on the floor is su denly stopped for lack of capit This is what happened, for i stance, to Marcel Carné after a f weeks of rather expensive locati work (5 million francs a week) his new film, "La Fleur de l'Ag The picture, incidentally, de with juvenile delinquency and w being shot at a penal institution f youthful criminals on the sm Atlantic island, "Belle-ile-en-Mer

So far, no news is forthcomi on whether and when the produ tion of this picture will be resume which is all the more serious Carné is under contract to work Hollywood this winter.

Stock Shortage in Franc

In view of the great shortage 35-mm. film stock on the Fren market the "Centre National de Cinématographie" has imposed ban on all post-synchronisations a period of two months.

As a result, no permits dubbing films are being issu between September 2 and Nove ber 20, when the situation will reviewed anew.

Rise in Prices

The increase of 35 per cent. the prices of admissio in Franc sanctioned by a decree of Oc ber 31, brings the cost of a kine seat six times higher than 1939.

Minimum price 20 f (approximately 10d. and maximum 150 frs. (a proxima 6s.).

The new scale is th result the representations of e Fren Union of Cinema Ma ers, w contended that admis n pr bore no relation to the increas overheads, particularly salar

A flat rate weekly l has be imposed by the York tch Co mittee in respect to the Sund opening charity levy.

Theatres over 1,000 capacity w pay £3 per theatre each week an those of 1,000 capacity or less 30s.

R. C. Bromhead welcomes the Royal Command Show visitors at Southampton. In the picture are Peter Ustinov, Alexis Smith, Craig Stevens, Loretta Young, Mr. and Mrs. Bob Hope and Bob Wolff

BRITISH LION EXPECTS PEAK YEAR

Release Programme Outlined to Salesmen

BRANCH managers and salesmen, together with head office executives, were told at their recent British Lion annual convention that the 1947/48 release period would be a peak year for the organisation. This, according to S. A. Myers, assistant managing director, was largely due to the fact that the company would be distributing a larger number of top-grade British pictures than ever before.

Preliminaries of the actual convention included the world premiere of the Alexander Korda production "An Ideal Husband" at the Carlton, Haymarket,, and the following morning a screening of Anthony Kimmins' "Mine Own Executioner" at the Hammer Theatre, Wardour Street.

Convention proceedings were opened by Sir Arthur Jarratt, deputy chairman and managing director, who outlined British Lion's programme for 1948.

Selling Policy.

Afterwards Mr. Myers announced the selling policy of the season. He referred to the phenomenal business done by the Herbert Wilcox production "The Courtneys of Curzon Street" and the tremendous success of "A Man About the House" in the West End and in the London general release.

Mr. Myers referred to the unique line-up of British films which includes "An Ideal Husband," "Mine Own Executioner," "Anna Karenina," "Bonnie Prince Charlie," "Nightbeat," "The Call of the Blood," and the third Anna Neagle-Michael Wilding starrer "Spring in Park Lane," and of the Gavish Republic productions, films that have stars of universal appeal such as Frank Borzage's "Will Tomorrow Ever Come," Orson Welles' "Macbeth" and John Steinbeck's "The Red Pony," starring Myrna Loy and Robert Mitchum, "Crosswinds," "Wake of the Red Witch" and "Eagles in Exile."

Future Plans

Subsequently far-reaching talks on every aspect of the company's operations were held.

The delegates afterwards attended the Savoy for dinner, and over coffee and liqueurs listened to speeches made by Hugh Quennell, chairman of British Lion; Sir Alexander Korda, Sir A. W. Jarratt, Herbert Wilcox and Anthony Kimmins.

Saturday also proved to be a busy day for Mr. Myers and the delegates, for each of the branch managers and salesmen were interviewed personally by the assistant managing director.

Liverpool Cinematurians

Lord Westwood, O.B.E., will be the speaker at the luncheon meeting of the Liverpool Branch, Society of Cinematurians, at Reece's Restaurant, Liverpool, on Friday, November 28. The annual kinema ball will be held at Reece's on December 12. Dancing will be from 8.30 p.m. to 2 a.m.

Hugh Quennell, Sir Arthur Jarratt and Sir Alexander Korda at the Savoy Hotel during the British Lion annual Film Convention

THE WEEK IN SCOTLAND

King Circuit to Feature Variety Talent Spotting Acts

MANAGEMENTS GENERALLY REMAIN CAUTIOUS

FOLLOWING the decision of the Caledonian circuit to experiment with variety in selected situations comes the news that the kinemas of the Sir A. B. King group are to feature variety talent spotting acts in the West of Scotland.

The S.S.A.F.A. and the Carroll Levis organisation are co-operating with the circuit in staging a national talent competition with local heats and a national final.

Auditions will be held in the forenoon and on Sundays and some six turns will be staged between film programmes. First kinemas concerned will be the Seamore, Avon and Standard on December 8.

Not Taking Risks

On the broader subject of kine-variety Scottish exhibitors, it is reported, are confessing themselves chary of adopting variety as a basic part of evening shows, although one group has started such a scheme. The attitude among managements generally is that variety will be adopted only if there is an impossibility of continuing with films.

Difficulties are foreseen in the installation of the necessary facilities, the employment of orchestras and the potential cost of turns which might eventually, as the result of competition, prove too onerous financially.

Current belief is that most managements will move cautiously.

Hawick Equipped

The Theatre, Hawick, a former variety theatre turned kinema, may revert again if necessity demands. The management received permission to convert basement premises into dressing rooms, at a cost of £530.

So far as can be ascertained there is no immediate intention to change over, the present moves being largely precautionary.

Church Kinemas Future

Rev. G. Candlish, director of the Gateway, the Church of Scotland kinema in Edinburgh, speaking at a church meeting last week said the Gateway, despite the difficulties of bargaining with the renters and their inability to show films from the National Film Library had yet provided "a solid core of very challenging stuff." They were proposing to use the Gateway in some kind of way on Sundays, though not in the immediate future.

It was intimated last week that the Gateway was to form a company of players to be under the direction of Robert Kemp, recently resigned from the B.B.C., and Campbell White.

Visit to Germany

Members of the recent German delegation, on a visit, sponsored by the Scottish Film Council and the Scottish Educational Film Association, to the schools and factories were so impressed with the films they saw and the work of teachers, that they have suggested that a Scottish party should visit Germany to examine progress made there.

The delegation included Fridolin Schmid and Gotthard Wolf, of Hamburg and Herman Bors, of Dusseldorf. They hope to make a film along the lines of the civic film of Glasgow to convey similar ideas to German children.

Burglary Charge

Charged with breaking into the Vogue, Langlands Road, Glasgow, and stealing a quantity of cigarettes, two men appeared at Govan Police Court last week. They were detained for further inquiry.

Langford's Ulster Debut

To celebrate their trading anniversary and to mark the extension of their activities to Northern Ireland, Langford's gave a cocktail party to the Trade and their friends in the Grand Central Hotel, Belfast, which was largely attended.

Officers and members of the Northern Ireland C.E.A. were present, as were also members of the Eire Trade, headed by Jack Rackow.

C. Pearl and E. Pearl, accompanied by Dave Harris and P. Roche, made the trip to Belfast to meet exhibitors.

On the S.O. Fronts

FARNWORTH TURNS THE TABLES

Weston-super-Mare Bans Children

FARNWORTH (LANCS).—With only 28 per cent. of the electorate voting, a verdict in favour was recorded on November 21. For, 3,647; against, 2,105; majority, 1,542. This reversed the decision of the public meeting when 274 opposed the proposal and only 88 were in favour.

WESTON-SUPER-MARE.—Conditions are: Doors to be opened not earlier than 2.45 p.m.; shows to run from 3 p.m. to not later than 9 p.m.; no "horrific" film to be shown, and no child, whether accompanied by an adult or not, to be admitted.

BURTON.—Polling on November 21 resulted in a majority of 5,404. The figures were: For, 7,541; against, 2,137; 29 per cent. of the electorate polled.

In a speech after the declaration of the result, a member of the church opposition, referring to the organisers of the campaign, stated: "May the Lord have mercy on their souls."

LITHERLAND, nr. LIVERPOOL.—By six votes to five, the General Purposes Committee of the local Council has decided to apply for a draft order. A few weeks ago the Council referred back to the Committee for further consideration a minute against application being made.

ROCHDALE.—The General Purposes Sub-Committee of Rochdale Education Committee has decided to ask the Watch Committee to receive a deputation to discuss Sunday kinemas and their possible influence on schoolchildren's welfare. As reported in last week's KINE., the poll at Rochdale resulted in a majority of votes in favour of S.O.

GARFORTH, near Leeds.—A fourth attempt to secure opening in this area is to be made on December 11, when a townspeople's meeting will be held in the Alhambra Kinema at Kippax.

BUTCHER'S SONG HITS IN SPANISH

"The Hills of Donegal," Butcher's latest musical romance, is meeting with great success abroad. It is now being dubbed in Spanish for the benefit of the South American market. This overseas success recalls the fact that F. W. Baker, taking a well-known ballad as his theme, has again and again achieved box-office success.

Among the many songs used by Butcher's for this purpose exhibitors will long remember "I'll Walk Beside You," "Danny Boy," "For You Alone," "Rose of Tralee," "Minstrel Boy," "I'll Turn to You," "My Ain Folk," "Song at Eventide," and "Home Sweet Home."

The company's New Year programme will include yet further very powerful additions to Butcher's lengthy list of song hits.

E

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

ONE (FILM) WORLD!

* * *

It has been a pleasure to me to notice how warmly the American stars who have travelled to Britain for the second Royal Command Film Performance have been welcomed by the London public and, with unimportant exceptions, by the British press.

* * *

This seems to me a perfect answer to the ridiculous theory occasionally promulgated by propagandists that the British public are, or may shortly become, disinterested in American film stars.

* * *

Oh, yes? Ask Bob Hope or Loretta Young.

* * *

Actually, it is an internationally famous fact in the show world that the British public is the most faithful in the world.

* * *

And the American is supposed to be the most fickle.

* * *

But in point of fact picturegoers, in America as well as Britain, are singularly loyal to their favourites.

* * *

Of course, there are "stars" born overnight and buried by the first cold light of dawn.

But consider the long careers and undiminished popularity of men like Spencer Tracy, Clark Gable, who, despite his absence from the screen on war service—which the wise guys said was going to cause a number of male stars to be forgotten—has just been voted No. 2 in a nation-wide popularity poll in America, Mickey Rooney, 20 years a star (he started, age 5, as Mickey McGuire), and many more.

* * *

As for the women—well, this old Lion has never been accused of lack of gallantry.

* * *

So I know my friend and "discovery" Joan Crawford won't mind my pointing out that she has been a star for over 15 years.

* * *

So has Jeanette MacDonald, and many others who can hold their own with any younger "lovely."

* * *

As for Greer Garson, who made her first big hit in "GOODBYE, MR. CHIPS" eight years ago, you have probably read that she has just signed a new 15 years' contract with me!

* * *

Millions in the next few weeks will delight to meet again two great stars of the screen, of two different generations, in "Escape," now titled, "WHEN THE DOOR OPENED."

* * *

They are, of course, Norma Shearer and Nazimova, and with them is young "veteran" Robert Taylor, another star who shines as brightly as ever after ten years of screen triumphs and three in the American Navy.

* * *

"WHEN THE DOOR OPENED" starts its revival next Monday.

And from December 15 your patrons will be able to re-visit "SERENADE," in which Jeanette MacDonald has one of her best comedy *and* singing rôles. You see her above with Lew Ayres and Ian Hunter.

* * *

Finally, good news of an old-timer, but an ever-young one, Fred Astaire, who certainly can't be spared from the screen, and has been forced by me to eat his cruel words about retirement.

* * *

He will have eight numbers in my big Technicolor "EASTER PARADE," three of them with Judy Garland.

* * *

And the man who has handed Fred most of his great song and dance hits of the past is obliging once again.

* * *

Another immortal veteran—none other than Irving Berlin.

* * *

See you next week.

"BOUNTY"-FULL

"GREEN DOLPHIN STREET," compared by the American critics with the immortal "Mutiny on the Bounty," is breaking all records at the Criterion, New York—even those of the fabulous "G.W.T.W."

Above you see the meeting between handsome but as yet "unlicked" Richard Hart, and his screen father, Frank Morgan, with the lovely sisters played by Donna Reed and Lana Turner. Donna loves him: Lana wants him. From the fascinating Channel Island setting, where the story begins, across the world to New Zealand in the pioneering days, and back again, the threefold conflict continues, with Van Heflin playing the important "fourth corner of the triangle."

For the dénouement you must wait—not very long, I hope—for the all-clear *on this and other memorable pictures of which the British public are being temporarily deprived.*

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Heaven Only Knows ... (United Artists)—U.S.	**94 min. (A)**	Robert Cummings, Brian Donlevy, Marjorie Reynolds.	Cockeyed screen parable expressed in the raw idiom of the early West. Cast imposing and spectacle good, but spiritual aspect naive and slipshod.	**Ticklish booking (C).**
***Brighton Rock ... ... (Pathe)—British.**	**91 min. (A)**	Richard Attenborough, ... Hermione Baddeley, William Hartnell	Romantic gangster melodrama set in pre-war Brighton and adapted from Graham Green's successful novel and stage play. Characterisation and thrills good, but tempo and development uneven.	**Promising thriller for other than family halls (NC).**
***When the Bough Breaks (G.F.D.)—British.**	**81 min. (A)**	Patricia Roc, ... Rosamund John, Bill Owen.	Mother-love melodrama novelettish and transparent. Artless feminine angle and small-child interest main selling cards.	**Utility tear-jerker (C).**
REISSUES				
***Atlantic Episode ... (Stahl Pyramid) —British.**	**71 min. (A)**	James Mason, ... Vicki Dobson, Paul Blake.	Romantic crime drama with a pseudo-American atmosphere. Story scrappy, but acting in the main good. "Kine." review July 8, 1937.	**Moderate support for the unsophisticated (C).**
Roar of the Press ... (Monarch)—U.S.	**70 min. (A)**	Wallace Ford, ... Jean Parker, Jed Prouty.	Breezy newspaper comedy melodrama. Story good, light relief snappy. Reviewed in "Kine." July 24, 1941.	**Good average revival for the family (C).**

(C) Suitable for Children. **(NC) Not for children.**

*** British Picture.**

Reviews for Showmen: *By Josh Billings*

BRIGHTON ROCK

Pathé. British (A). Directed by John Boulting. Featuring Richard Attenborough, Hermione Baddeley and William Hartnell. 8,253 feet. Release not fixed.

MUFFLED "thick-ear," adapted from Graham Greene's successful novel and stage play. Its story of Brighton's notorious pre-war race and razor gangs contains a number of skilfully drawn, though far from congenial, characters and authentic backgrounds, but its composite portrait of evil is too leisurely presented to carry a hefty kick. Competent rather than inspired hair-raiser, its biggest box-office asset is its billing. Promising title thriller for other than family halls.

Story.—Kolley Kibber, a journalist, comes to Brighton on a circulation stunt. He is recognised by 17-year-old Pinkie Brown, a gangster, as the man responsible for the death of the former leader of his mob. Kibber knows that his number is up, but before his body is washed up on the beach he spends a few hours with Ida Arnold, a tough yet big-hearted travelling concert artist. The coroner's verdict is accidental death, but Ida is certain that Kibber was murdered and, what's more, determines to find the killer. Rose, a shy, motherless waitress, is Pinkie's alibi, but his record is against him, and when things become hot he marries Rose to prevent her from being interrogated. He then tries to dispose of her, but Ida and the police save her in the nick of time. Pinkie is killed while trying to escape justice.

Acting.—Richard Attenborough does his best, but is a trifle too young for the rôle of Pinkie. He and William Hartnell, who plays a pre-war spiv, should have exchanged parts. Hartnell is much more true to type. Carol Marsh introduces a welcome touch of clean sentiment as Rose, but the best performance of all comes from Hermione Baddeley as Ida. She never puts a foot wrong.

Production.—The picture opens up well, but the script doesn't remain taut. Every now and again atmospheric touches are allowed to impede its action and the go-slow episodes, coupled with the extreme youth of the cunning and crafty central character, take the sting out of intended thrills. Still, although it only meets the best Hollywood gangster film halfway, it is not without its big moments. Provided its best-seller title and workmanlike cast are adequately exploited, it should prove a good money-spinner in industrial quarters and the sticks.

Points of Appeal.—Hectic story, good characterisation, convincing intermittent thrills, exciting and salutory climax and box-office title.

WHEN THE BOUGH BREAKS

General F.D. British (A). Directed by Lawrence Huntingdon. Featuring Patricia Roc, Rosamund John and Bill Owen. 7,313 feet. Release not fixed.

MOTHER-LOVE melodrama built on novelettish lines. Its confected story, which alternates between London's fashionable fringe and a working-class suburb, culminates in an uneven battle between two women over the custody of a child born out of wedlock. It's a long time getting to its point and when it does it merely stresses the obvious. The acting and dialogue are no more distinguished than the script. Emotionally cheap, its appeal is limited to the industrial element. Utility tear-jerker.

Story.—Lily Bates, working girl, is taken in by a bigamist and is left carrying the baby, named Jimmy. She takes a job in a department store and puts Jimmy into a day nursery. Mrs. Norman, a voluntary worker unable to have a child of her own, becomes attached to the infant. Eventually, Lily allows Mr. and Mrs. Norman to adopt him, but refuses to sign legal papers. Eight years later, Lily meets Bill Collins and marries him. She wants Jimmy back and secures a court order. The boy, brought up in entirely different circumstances, is unhappy in his new home and soon comes between Bill and Lily. Lily then has to acknowledge that it is too late to reshape Jimmy's life and she returns the child to the Normans. Later, she presents Bill with an heir.

Acting.—Patricia Roc fails to put much evident feeling into the rôle of Lily. Her acting range is very limited. Rosamund John is a trifle more sincere and moving as Mrs. Norman, but easily the best performance comes from Cavan Malone as Jimmy. He shows his elders how to deal with "ham."

Production.—The picture, which uses up some of the "Holiday Camp" settings, displays far more technical than dramatic ingenuity. Its plot, sheer claptrap, goes all round the houses merely to warn unmarried mothers to think twice before parting with their babies. Its lesson to foster-parents to make sure that they have legal title to their wards is equally obvious. The low-life by-play contains a trifle more vitality and colour than the central threads, but the overall impression is still not good. At best, it's pulp.

Points of Appeal.—Artless feminine angle, small-child appeal and neat title.

HEAVEN ONLY KNOWS

United Artists. American (A). Directed by Albert S. Rogell. Featuring Robert Cummings, Brian Donlevy and Marjorie Reynolds. 8,550 feet. Release not fixed.

COCKEYED screen parable, expressed in the raw idiom of the early West. It illustrates the wild adventures and misadventures of a messenger from heaven, commissioned to help a Montana tough-guy find his soul. Its design occasionally follows that of "A Matter of Life and Death," but it is not in the same class technically or intellectually as the successful British opus. In spite of its imposing cast and exciting spectacular highlights, we found it quite a bore. We weren't the only ones! Its title gives the best answer to its box-office possibilities. Ticklish booking.

Story.—According to the auditing department of heaven, Duke Byron, a rugged Westerner, should be happily married to Drusilla Wainwright, schoolmistress daughter of a parson, but in actual fact Duke is the ruthless, unattached owner of a tough Montana saloon. The error in the "Book of Destiny" was made by Michael, youngish head of the audit department, and he is sent down from heaven to put Duke on the right road. He finds Duke in conflict with Bill Plumber, another tough guy, and throws in his lot with Duke. He is hampered in his task of reforming Duke by the attentions of Ginger, a saucy saloon singer, but with Divine help he finally surmounts all obstacles and completes his mission. There is one casualty, Speck O'Donnell, a small boy, and he accompanies Michael when he returns "home."

Acting.—Robert Cummings, Brian Donlevy, Marjorie Reynolds and Jorja Curtright are the principal players, but they are only able to cope with the material aspect of the theme. The naïve spiritual asides embarrass them and the audience.

Production.—The picture is quite exciting

Continued on page 185

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period October 17, 1947, to November 6, 1947. Films, the names of which appear in italics, are parts of a series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
OCTOBER 17.				
Who Robbed the Robins?	G.F.D.	Analysis Films	785	Br./R. 10774
Our Club Magazine No. 27—A Young Editor	,,	Wallace Prods.	968	Br./R. 10775
Our Club Magazine No. 28—Worcester Essay	,,	,, ,,	880	Br./R. 10776
OCTOBER 21.				
Jungfrau	Paramount	British Foundation	1,504	Br./R. 10787
New Pathe Pictorial Nos. 157-169 (Series):				
New Pathe Pictorial No. 166	Pathe	Pathe	743	Br./R. 10790
New Pathe Pictorial No. 167	,,	,,	736	Br./R. 10791
The White Unicorn	G.F.D.	John Corfield Prods.	8,778	Br./Tr. 10792
This Modern Age No. 13: *Will Britain Go Hungry?*	,,	This Modern Age	1,739	Br./R. 17093
OCTOBER 22.				
And So to Work No. 3	Columbia	Leslie Laurence Prods.	1,536	Br./R. 10795
And So to Work No. 5	,,	,,	1,420	Br./R. 10796
OCTOBER 24.				
A Scrap of Paper	,,	Paul Barralet Prods.	1,529	Br./R. 10804
OCTOBER 28.				
Birthplace of Fame	Exclusive	Films of Great Britain	1,498	Br./R. 10806
Taken for Granted	20th Century-Fox	World Wide Pictures	1,618	Br./R. 10807
1,000 Million a Year	,,	Anglo-Scottish Pictures	1,360	Br./R. 10816
Country Policeman	,,	Merlin Film Co.	1,604	Br./R. 10817
OCTOBER 29.				
Mining Review, No. 4	N.S.S. Prods	Crown Film Unit.	858	Br./E. 10818
Mining Review, No. 5	,,	,,	824	Br./E. 10819
Playing With Fire	,,	Public Relationship Films	944	Br./E. 10820
OCTOBER 31.				
Ghosts of Berkeley Square.	Pathe	British National	8,076	Br./Tr. 10828
Appointment with Fire	D.U.K. Films	D.U.K. Films	3,170	Br./E. 10829
NOVEMBER 3.				
New Pathe Pictorial Nos. 157/169 (Series):				
New Pathe Pictorial, No. 168.	Pathe	Pathe	755	Br./R. 10836
A Power in the Land	G.F.D.	World Wide Pictures.	3,203	Br./E. 10839
NOVEMBER 4.				
The End of the River	,,	Independent Producers.	7,444	Br./Tr. 10843
Passage to Bordeaux	20th Century-Fox.	Paul Barralet Prods.	3,140	Br./E. 10844
Spotlight on Holiday	,,	Rayant Pictures.	1,766	Br./R. 10845
Spotlight on Crime	,,	,,	1,739	Br./R. 10846
NOVEMBER 5.				
The Woman in the Hall	G.F.D.	Independent Producers.	8,080	Br./Tr. 10849
NOVEMBER 6.				
In Other Words	Empire Film Dis.	Empire Film Prods.	1,800	Br./R. 10850
Beside the Lake	Paramount	British Foundation.	1,583	Br./R. 10851
Basle	,,	,,	1,443	Br./R. 10852
Berne	,,	British Documentary Films.	1,573	Br./R. 10853
In Wonderland	,,	,,	1,507	Br./R. 10854
Ostend	RKO-Radio	,,	1,501	Br./R. 10855
Musical Romance	New Realm	Inspiration Pictures.	3,210	Br./E. 10857

FOREIGN

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
OCTOBER 18.				
Fan Fare	Paramount	Paramount	921	F. 10777
The Little Witch	,,	,,	1,629	F. 10778
Popular Science J5-3	,,	,,	958	F. 10779
Popular Science J5-6	,,	,,	951	F. 10780
Magicalulu	,,	,,	695	F. 10781
Good Dogs	,,	,,	864	F. 10782
Unusual Occupations L5-2	,,	,,	987	F. 10783
Unusual Occupations L5-3	,,	,,	951	F. 10784
Unusual Occupations L5-4	,,	,,	951	F. 10785
OCTOBER 21.				
I Walk Alone	Paramount	Paramount	8,796	F. 10786
Northern Sea Lane	Soviet Film Agency	Moscow Central Studio of Documentary Films	1,019	F. 10788
Festival of Youth	,,	Mosfilm Studio	4,621	F. 10789
A Lamb in a Jam	Paramount	Paramount	613	F. 10794

Title of Film.	Registered by.	Maker's Name.	Length (feet)	No.
OCTOBER 22.				
Lost City of the Jungle (Serial):—				
Episode 1.—Himalaya Horror.	G.F.D.	Universal-International.	1,992	F. 1079
Episode 2.—Death Flood.	,,	,,	1,808	F. 1079
Episode 3—Wave Length for Doom.	,,	,,	1,717	F. 1079
Christmas Eve	United Artists	Miracle Prods	8,073	F. 1080
Donald's Dilemma	RKO-Radio	Walt Disney Prods.	671	F. 1080
OCTOBER 24.				
Bataille du Rail	Film Traders	Co-operative Generale Du Cinema Francais	7,900	F. 1080
Partie de Campagne	,,	Pantheon (Societe du Cinema du) S.A.R.L.	3,700	F. 1080
OCTOBER 27.				
Behind these Walls	A.B.F.D.	Byron Pictures	8,654	F. 1080
OCTOBER 28.				
A Volcano is Born	20th Century-Fox	20th Century-Fox	814	F. 1080
Nymphs of the Lake	,,	,,	777	F. 1080
Mexican Baseball	,,	,,	581	F. 1081
Song of Sunshine	,,	,,	707	F. 1081
Memories of Columbus	,,	,,	758	F. 1081
Magic of Youth	,,	,,	745	F. 1081
Happy Go Lucky	,,	,,	580	F. 1081
The Crimson Key	,,	,,	6,834	F. 1081
OCTOBER 30.				
Record Party	G.F.D.	Universal-International.	1,293	F. 1082
Answer Man, No. 5	,,	,,	726	F. 1082
Juvenile Jury, No. 2	,,	,,	978	F. 1082
Let's Sing a College Song.	,,	,,	894	F. 1082
Mr. Chimp at Home	,,	,,	883	F. 1082
Musical Moments from Chopin.	,,	,,	709	F. 1082
Personal Column	United Artists	Crystal Pictures	9,249	F. 1082
OCTOBER 31.				
Sortileges (French)	Exclusive	Christian Jaques Prods.	9,100	F. 1083
The Sorcerer (English Dubbed).	,,	,,	7,192	F. 1083
NOVEMBER 3.				
Lost City of the Jungle (Serial):				
Episode 4.—The Pit of Pendrang.	G.F.D.	Universal-International.	1,713	F. 1083
Episode 5.—Fiery Danger.	,,	,,	1,571	F. 1083
Episode 6.—Death's Shining Face.	,,	,,	1,773	R. 1083
Episode 7.—Speedboat Missing.	,,	,,	1,575	F. 1083
Episode 8.—Fire Jet Torture.	,,	,,	1,658	F. 1083
Dick Tracy vs. Cueball	RKO-Radio	RKO-Radio	5,628	F. 1083
The Devil Thumbs a Ride.	,,	,,	5,606	F. 1083
Answer Man, No. 6	G.F.D.	Universal-International.	641	F. 1084
Juvenile Jury, No. 3	,,	,,	974	F. 1084
Lets Sing a Western Song	,,	,,	940	F. 1084
NOVEMBER 4.				
Empire State	20th Century-Fox	20th Century-Fox	752	F. 1084
Trolling for Strikes	,,	,,	779	F. 1084
NOVEMBER 6.				
Noisy Neighbours	RKO-Radio	RKO-Radio	1,586	F. 1085
Spoilers of the North	British Lion	Republic	5,971	F. 1085
The Trespasser	,,	,,	6,545	F. 1085
Will To-morrow Ever Come?	,,	,,	8,900	F. 1086
Yankee Fakir	,,	,,	6,339	F. 1086
Trail to San Antone	,,	,,	6,043	F. 1086

Original Title.	New Title.	Registration No.	Date of Registration.	Original Length (feet).	Amended Length (feet).
Trapped	The Test	F. 13857	Nov. 6, 1936	5,038	4,330
Get that Girl	Caryl of the Mountains	F. 13869	Nov. 9, 1936	5,480	4,395
Escape	When the Door Opened	F. 3710	Jan. 13, 1941	—	—
Fame is the Spur	—	Br./Tr. 10755	Oct. 10, 1947	10,355	10,032

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only." Br./R. indicates "Registered for the exhibitors' and renters' quotas." Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota." Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

An Appreciation

William Moffat, Managing Director, PATHE PICTURES LTD., would like to express his thanks and congratulations to the Pathe Production team for the two splendid pictures:–

"PATHE NEWS"

(Royal Wedding edition, released Friday, November 21st)

"THE PRINCESS'S WEDDING DAY"

(Commentary by Anna Neagle. Released Thurs., November 27th)

These two films provide a fillip to box offices throughout the country. Over half the cinemas in Britain will show "The Princess's Wedding Day," while it will carry Britain's glories to Australia, Canada, New Zealand, British Guiana, South Africa, Straits Settlements, Hong Kong, Argentine, Greece, Chile, Peru, Uruguay, Switzerland, China, Hungary, Trinidad, Spain, and the Dutch East Indies.

By a superb team effort these two films, establishing a new British record in distribution, have actually been delivered ahead of scheduled time.

For fine, fast work, the Company's thanks to:–

CAMERAMEN

Cyril Arapoff, Ced Baynes, Reg Cavender, Ken Gordon, Stan Goozee, Jock Gemmell, Bill Jordan, Bill McConville, Kibby Rickard, John Rudkin, John Turner, and their helpers—Robert Back, John Corbett, Tony Griggs, Trefor Jones, John Jordan, Sean Lewis.

RECORDISTS

Leslie Mann, Jim Morris, George Newberry, Adolph Simon.

SOUND DEPARTMENT

Frank Binney, Arthur Cary, Eddie Steadman, Derek Coldman, Jack King, Peter Matthews, Don Brewer, Ron Gillingwater, Cyril Hunt, Leslie Isaacs, William Twinn, Dick Langford.

ELECTRICIANS

Jack Williamson, Maurice Buntrock, Les Furlonger.

CUTTERS

Ted Bilsden, Margaret Caley, Olive Ferrari, Vic Graham, A. Milner-Gardner, Nellie Wiggins.

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DESPATCH

A. E. Ellis, George Rogers, Fred Barnes, and all their associates.

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Terry Ashwood, Peter Baylis, Bill Bland, Clement Cave, Harry Field, George Stevens.

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Anna Neagle and Herbert Wilcox.

PRODUCER-IN-CHIEF

Howard Thomas.

Granada to Present Three Pantomimes at Eight Theatres

GRANADA is presenting three pantomimes this Christmas at eight of its theatres.

"Babes In the Wood," starring Adele Dixon, Jean Colin, Jimmy Hanley and Foster and Clark is to be produced at Tooting, Sutton, Woolwich and Clapham Junction Granadas. The production will open at Tooting on Boxing Day and afterwards tour the other theatres. There will be a cast of 70 and a full orchestra.

"Cinderella," with Phyllis Terry, Marie Bailey, Len Clifford, Jill Summers and Jimmy Bruce, a full orchestra and a cast of 50, will be the attraction at the Rugby and Shrewsbury Granadas. The Granadas at Maidstone and Slough are presenting "Aladdin" on a similar scale.

There will be twice-daily performances at prices ranging from 2s. 6d. to 7s. 6d.

A similar policy was announced on November 6 by Gaumont-British in the London area.

SPEECHLESS

W. Fuller, chairman of London and Home Counties branch of the Society of Cinema Managers, writing to "The Manager" concerning the Society's all-night dance on December 2 at the Lyceum, says:—

"Your reference to myself in the November 20 issue was appreciated, including your "cracks" concerning speeches, but there won't be any on Film Ball night.

"Sorry to disappoint you, but an outstanding floor show has been arranged. Afraid your anonymity will cost you 10s. on that occasion."

Manchester and Christmas Opening

THE KINE. is informed by the Town Clerk's department, Manchester, that licences for kinemas and theatres to open on Christmas Day will be granted, but individual licences will have to take up the licences for their respective theatres. Programmes for Christmas Day showing will have to be submitted to the Chief Constable for approval. It is understood that two live theatres will open.

The general feeling amongst Manchester exhibitors is against opening on Chrstmas Day.

First British Film for Monarch Release

W. J. Gell, managing drector of Monarch Films, states that the first British picture acquired for U.K. distribution by the company is "My Hands are Clay," produced by Patrick McCrossen and directed by R. Lionel Tomlinson.

The stars, are Berenadette Leahy and Richard Aherne, both Irish.

N. Ireland Pays £737,000

Entertainment tax paid in Northern Ireland, according to the Government returns, in the past 12 months amounted to £737,000.

The Classic, Ritz, Majestic, and Strand in Belfast, the Ritz at Armagh, the Ritz at Newtownards, and the Rialto in Londonderry will close on Christmas Day.

Diana Wynyard and Michael Wilding in AN IDEAL HUSBAND (British Lion) which is showing at the Carlton, Haymarket

Oldham Check on Sunday Films

OLDHAM Watch Committee has now made it a condition of Sunday opening that the programmes must be approved by the chief constable. During the past year the chief constable has turned down 38 films mainly of the gangster type which were considered unsuitable for Sunday exhibition.

These points are brought out in a report of the chief constable to the Watch Committee: 2,779 films were inspected and approved; police visits to theatres numbered 936, and those by N.F.S. officers 192.

Fourteen of the 17 kinemas in the town give Sunday shows.

HALF-MILLION FOR PRODUCTION UNIT

Unesco Mass Media Section's Proposal

THE working party of the Mass Media Section of the Unesco Conference now in progress in Mexico City has adopted a United Kingdom resolution that Unesco create a production unit to prepare and distribute information through Press, radio and film on subjects of an educational, scientific and cultural nature. Sir Henry French, director-general of the B.F.P.A., is a member of the British delegation.

J. B. Priestley, speaking on behalf of the United Kingdom, after stating that the U.K. delegation was prepared to vote for the sum of half-a-million dollars for this particular Unesco activity, called for the project to be given the highest priority rating.

The resolution, which was supported by Lloyd Free, U.S., and M. Seydoux, France, will be forwarded to the General Conference for final approval.

GRAND NATIONAL'S PLANS FOR 1948

An important statement regarding Grand National's plans for 1948 is expected from Maurice Wilson at Saturday's convention. He will also outline ambitious details of British production and announce titles and stars of other output he has acquired.

Jack Marks, recently appointed general sales manager, will also address the convention, the venue of which is the Café Royal.

A visit to the theatre as the guests of Mr. Wilson will conclude the proceedings.

REVIEWS—continued from page 17

while it sticks to the time-honoured Western formula, it is its "lofty" prologue and mealy ending that let it down. The kinema is one thing and the Church is quite another, and the attempt to colour horse opera with religion leads to anything but forthright entertainment.

Points of Appeal.—Cast and exciting Western spectacle.

Reissues

ATLANTIC EPISODE

Stahl Pyramid. British (A). Directed by Roy Kellino. Featuring James Mason, Viki Dobson and Paul Blake. 6,428 feet. Release not fixed.

ROMANTIC crime drama wrapped in a pseudo-American atmosphere. Robert Layland, a U.S. Customs agent operating in Paris, learns that Barbara Standish, an attractive but impoverished girl, is planning to smuggle valuable jewellery into America. He makes friends with her during the voyage and by the time they dock his love for her overcomes his sense of duty and saves her from arrest. After persuading her to go back to France and return the jewellery, Robert defeats the plans of a gang of crooks who attempt to seize the jewellery and paves the way for a traditional happy ending.

A 20th Century-Fox subject previously entitled "Catch as Catch Can," the KINE. review July 8, 1937, says: "The picture is too loosely put together to reach the front rank, but it has variety, and it is this estimable quality that covers up its shortcomings sufficiently well for it to pass muster for quota purposes in the average hall."

Points of Appeal.—Comprehensive plot, stellar names and quota ticket.

ROAR OF THE PRESS

Monarch. American (A). Directed by Phil Rosen. Featuring Wallace Ford, Jean Parker and Jed Prouty. 6,400 feet. Release not fixed.

BREEZY newspaper marital comedy-melodrama with an exciting sabotage sub-plot. Wally Williams, a young reporter, marries Alice, a country girl, but before they can start on their honeymoon Wally sees George Henderson, head of the Guard America Committee, fall to his death. He leaves his bride in order to follow up the story and later finds another prominent member murdered. Two backers of the Committee abduct Wally to find out what he knows. Alice is kidnapped as well but manages to summon help. In a grand finale the two backers, who turn out to be Fifth Columnists, are apprehended and Wally turns in his story. Originally put out by Pathé, the KINE. review July 24, 1941, classed it as a good programmer.

Points of Appeal.—Exciting plot, bright comedy asides, good title and star values.

Shorts

T-MEN IN ACTION. March of Time, No. 12. 12th Year. American (U). 1,614 feet. Running Time, 18 mins. Released January 5, 1948.—This issue explains the functions of the six separate departments of law enforcement that come under the jurisdiction of the U.S. Treasury Department. The film gives examples illustrating how special Government agents track down customs duty and income tax defaulters and also shows the system employed by the Bureau of Narcotics, whose job it is to combat dope-peddling. Typical of the close co-operation between the various departments is a sequence, based on the actual methods used, when agency men were able to round-up a dangerous gang of illicit liquor manufacturers. Altogether a good subject well presented and in keeping with the high standard established by the series.

TROUBLE IN TURKEY. March of Time, No. 13, 12th Year. American (U). 1,621 feet. Running Time, 18 mins. Release not fixed.—This latest issue discusses the U.S. grant of 25 million pounds to that country, its possible uses, and emphasises the strategic importance of Turkey in the international picture. After summarising the geographical dilemma in which Turkey finds herself, the film points out that in spite of the economic plight of the country, the greater part of the U.S. grant is being voted to the army. Predominantly a farming country, Turkey depends heavily on the export of tobacco, and despite a sharp rise in export trade in the war years, the standard of living for the peasants, who comprise some 85 per cent. of the population, is still very low. The economic and political trend is quite adequately discussed in an issue which includes good camerawork and candid commentary. Good.

ODEON OFFER FOR CONTROL OF G.C.F.

"Will Help to Increase Production"

ODEON THEATRES has made an offer to purchase all the issued share capital in General Cinema Finance Corporation.

As both Odeon and General Cinema Finance are already controlled by J. Arthur Rank, no change takes place in this respect. In the past, however, says a statement from the Rank Organisation, objection has sometimes been raised that the exhibition side of the Industry has no stake in British film production. The closer association now planned must help the overall growth of the Industry on sound and healthy lines.

General Cinema Finance Corporation has a controlling interest in Gaumont-British, and investments in other kinema and studio-owning companies.

The association of Odeon Theatres and General Cinema Finance Corporation, Mr. Rank adds, will help not only to maintain, but to increase film production in this country and to develop still further our foreign markets for British films.

Stoll: Capital Change Agreed

Reduction of the capital of Stoll Theatres Corporation from £2,190,000 to £1,681,933 has been confirmed by Mr. Justice Wynn-Parry in the Chancery Division, without opposition.

Andrew Clark, K.C., for the company, explained that it was proposed to effect the reduction by cancelling one-fifth of the ordinary and management stock and cancelling unissued ordinary shares.

The reduction was made in order to write off a loss of £382,415 made by Stoll Picture Productions, which was formed to make films. The subsidiary suffered severe losses, and at the outbreak of the war the Cricklewood studios were leased for manufacturing purposes.

The company proposed to increase the capital again by the creation of 4s. ordinary shares.

B. of T. GIVES AGFA-COLOR WARNING

Firms who may decide to exploit some of the formulæ and methods invented during 1938 and 1945 by German scientists in connection with the Agfa-Farbenfilm colour process, Agfacolor, are advised by the Board of Trade to investigate the patent position before they go into production.

The break down of figures shows account of German manufacture of intermediates and colour-formers. It points out that no German or Japanese war-time invention may become the subject of a British patent. Some of the information given in the document may be covered by existing patents.

FINANCIAL FACTS AND FIGURES — By V. J. BURTT

Rank Forecasts Drop in P.C.T.'s Current Earnings

ATTENDANCES DOWN: OPERATING EXPENSES UP

A LOWER level of earnings for the current year is forecast by J. Arthur Rank, chairman of Provincial Cinematograph Theatres group, in his annual statement to shareholders of that company.

Although theatre takings for the 14 months to March 31 last were more than maintained, increased costs of operating, mainly higher wages and greater outlays for repairs and renewals, brought about a decline in trading profits.

The consolidated profit and loss account gives trading profits and sundry income at £1,344,225 against £1,382,684, and total income at £1,445.719 compared with £1,460.324.

Lower Taxation

Among the deductions, before arriving at net profit, depreciation has been raised from £146,910 to £169,936. But taxation, on the other hand, is considerably lower. E.P.T., N.D.C. and Profits Tax required only £218,529 against £526,809. Income Tax accounted for £434,663 against £364,800.

After deducting sums attributable to outside shareholders, and profits retained in accounts of subsidiary undertakings, the net profit of Provincial Cinematograph Theatres. Ltd., is £440,112 (£263,987).

Adding the balance brought forward from the previous year, and £150,000 provided for taxation in prior years and now estimated as being in excess of requirements, the balance available for distribution comes out at £778,117 for the 14 months, as against £411,901 for the previous 12 months.

Bigger Reserves

General reserve gets £150,164 against nil, and after payment of the preference dividends, and the 100 per cent. (equal to 85.714 per cent. per annum), compared with 35 per cent. on the ordinary capital, the balance forward is increased from £188,005 to £190,964.

The consolidated balance sheet discloses that free reserves, including the company's proportion of undistributed profits and such reserves carried in the books of subsidiary companies consolidated, have increased from £1,265,946 to £1,744,278.

In addition to the sum of £150,164 appropriated from profit and loss account to reserve, general reserve has also benefited by £264,836, being the surplus realised on the sale of an investment held for many years in Moss Empires, Ltd.

An increase in the gross figure of the book value of properties and contents from £8,676,642 to £8,801,409 is due to the purchase of two freehold theatres, one of which has hitherto been held on lease, and the addition of recently acquired freehold properties and sites.

There is a reduction from £1,858,693 to £1,088,378 in current assets. This is due to the utilisation of a large proportion of tax reserve certificates and cash towards settlement of taxation liabilities, and an increased advance to the parent company—Gaumont-British Picture Corporation—from £307,695 to £892,317.

FROM OUR CITY OFFICE
Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	£6¾	£5⅛	£7	—
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	19/-	—
" " 6% Pref.	32/6	25/3	24/9	+ -/3
" " 4½% Pre-Pref.	25/4½	22/1½	22/-	+ -/3
A.P.P.H. Ord.	46/3	28/-	30/-	—
Brit. & Amer. Film Press, Ltd. (1/-)	—	—	1/4½	+ -/1½
Brit. & Dom. Films (12/-)	27/3	17/4½	18/-	+ 1/-
" 5½% Pref.	23/4½	20/-	20/6	+ -/6
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	12/6	—
" " Ord.	6/10½	5/6	5/3	+ -/1½
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " 6% Pref.	26/-	24/6	21/-	—
" " 5% Notes	£100½	£98½	£90	—
" " 4% Debs.	£102½	£98½	£94	+ £1
Capital Prov. News (5/-)	20/6	12/-	12/-	+ -/9
Cine Television " B " Ord.	6/7½	2/6	2/9	—
Dufay-Chromex Ord. (2/-)	6/3	3/7½	3/3	—
Gaumont British Ord. (10/-)	28/10½	21/3	18/6	+ -/6
" " " A " Ord. (5/-)	18/6¾	12/-	9/3	+ 1/6
" " 5½% 1st Pref.	28/10½	21/3	22/-	+ -/6
" " 3¾% Debs.	£109½	£100	£101	+ £1
General Theatres Prefd. (6/8)	28/6	12/6¾	18/9	+ -/3
" " 3½% Debs.	£105½	£102½	£94	—
Granada Theatres 1st Pref.	22/9	19/-	18/6	+ -/6
Humphries, G. Co. (5/-)	—	—	42/6	—
Kinemas Ord. (5/-)	12/7½	10/-	10/6	+ -/6
Mde. Tussaud Def. (1/-)	7/9	4/0¾	5/-	+ -/3
" Prefd. Ord.	30/3	22/6	24/-	—
Moss Empires Ord.	48/-	40/-	34/-	- 1/-
" Cum. Pref.	25/3	23/-	22/-	+ -/3
" 3½% Deb.	£105	£103	£94	—
Odeon Ass. 4½% Pref.	—	—	19/3	+ -/3
" 3½% Debs.	—	—	£91	—
Odeon Props. 4½% Pref.	25/3	21/-	20/-	—
" 3½% Debs.	£109	£98	£92	- £2
" 4% Debs.	£108¾	£101½	£93	- £1
Odeon Theatres Ord. (5/-)	53/1½	38/9	35/-	+ 2/6
" 6% Pref.	30/6	25/9	25/-	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	30/-	+ 1/6
" 7½% " A " Pref.	33/9	30/7½	27/6	—
" 7½% " B " Pref.	33/9	31/-	26/6	+ -/3
" Construction 7% Pref.	33/3	28/3	26/-	+ 1/-
Scophony (5/-)	16/-	6/6	4/6	—
Stoll Theatres Corpn. (16/-)	24/9	17/9	13/3	+ -/6
Twentieth Cent. Ord. (5/-)	5/1½	3/-	2/6	—
" 6% Pref. (10/-)	12/3	7/6	7/9	+ -/3
United Entertainments Ord. (5/-)	11/11½	10/3	7/6	- -/6

Share Market

FIRM TENDENCY CONTINUES

THE improved tendency seen in the kinema market recently is continuing.

Whether investors think that the fall has been overdone, or whether they think that Rank and other producers and exhibitors will get cracking on new ideas, it is difficult to say.

Latest City information is that the door is not entirely closed on negotiations in connection with the tax on foreign film imports. And if the worst comes to the worst, there is now evidence on all sides that kinema managements, both circuits and independents, are using considerable enterprise in order to keep future programmes attractive.

The past week has seen a further crop of improvements, with Gaumont "A" ordinary outstanding with a jump of 1s. 6d. to 9s. 3d., and the 10s. ordinary up 6d. to 18s. 6d., B. and D. (12s.) rose 1s. to 18s., Capital Provincial 9d. to 12s., Kinemas 6d. to 10s. 6d., Odeon 2s. 6d. to 35s., P.C.T. 10 per cent. pref. 1s. 6d. to 30s., P.C.T. Construction 7 per cent. pref. 1s. to 26s., and Stoll Theatres (16s. ordinary) 6d. to 13s. 3d. Moss Empires were a dull spot at 34s., a fall of 1s., while United Entertainments 5s. ordinary declined 6d. to 7s. 6d. Odeon Properties 3½ per cent. debentures lost £2 at £92, and the 4 per cent. debentures £1 at £93.

NEW COMPANIES

Initial British Films, Ltd.—Registered November 14. Capital, £10,000 in 10,000 shares of £1 each. Objects: To carry on the business of film producers, distributors and exhibitors, etc. Solicitors: Clifford-Turner and Co., Ltd., Queen Victoria Street, E.C.4.

Miles Jervis Cinemas, Ltd.—Registered November 15. Capital, £20,000 in £1 shares. Objects: To acquire the business of a kinema proprietor carried on by Miles Mason Jervis at West Bromwich and Oldbury. The directors are: Miles M. Jervis (permanent) and Mrs. Eileen P. Jervis, both of 43, Sundial Lane, Great Barr, Birmingham 22a. Registered office: Queen's Cinema, Queen's Street, West Bromwich.

WHEN TH
BOUGH BREA
also starring BILL OWE
PATRICK HOLT • BRENDA BRUCE • LESLIE D
JANE HYLTON • SONIA HOLM • CAVAN MAL
Directed by LAWRENCE HUNTINGTON
SYDNEY BOX in charge of production
Produced by BETTY E. BOX
Screenplay by PETER ROGER
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BRITISH STUDIO NEWS

Teddington to Open With "Noose" for Pathe Release

BOULTING FILM DROPPED BY A.B.P.C.

THE first picture to open Teddington studios, early next month, will be the Edward Dryhurst production, "Noose," for an A.B.P.C. release through Pathé. The Warner plant, the KINE. learns, will subsequently be used for an N.A. Bronsten production, "Silent Dust." This will star the Warner artist, Claude Rains, and will also have a Pathé release.

The KINE. understands that the Boulting Brothers' film, "The Guinea Pig," has been dropped from the A.B.P.C. 1948 programme. It is expected that the film will be one of the first for the new F. Del Giudice company—but John Boulting told the KINE. this week: "We will make the film—but we have not decided yet for whom we shall make it."

Meanwhile, Dryhurst has signed Edmund Greville to work with him as director. Greville has built up a reputation as a leading French director.

"BRASS MONKEY" ENDS

Ahead of Schedule and Below Budget

At a time when British film production is being subjected to a great deal of criticism about wastefulness in time and money, it is pleasant to record that shooting on the Bronsten production "The Brass Monkey," starring Carroll Levis and Carole Landis, has been completed at Alliance's Twickenham Studio at under budget cost and ahead of schedule (10½ weeks instead of 11). This has been achieved in a one-stage studio of only 11,200 sq. ft.

A unit party was held on the stage on Friday evening last, and the following day the producer entertained director Thornton Freeland and the other senior executives to luncheon.

"The Brass Monkey" is to be distributed by United Artists.

Welwyn Joins the Unemployed

ANOTHER studio has gone temporarily out of action this week as World Screenplays completed "Bond Street" at Welwyn on November 19. The next film for this studio will be "Queen of Spades," tentatively set to start in mid-December.

This brings this week's crisis position to 140,538 sq. ft. of stage space out of action, consisting of 13 sound stages, involving seven studios, of which five are completely without productions on the floor.

There are now 19 feature films on the British stages, of which four are second features. In addition, Ealing has started "Eureka Stockade" in Australia, with "Scott of the Antarctic" in active location work. There are at least three other British films actively engaged on location—with Sydney Box busy preparing the new programme for the Bush as "Easy Money" and "The Calendar" near the end of production

Hollywood Bound

Victor Peers, production manager of Transatlantic Pictures, has left for Hollywood by air for the company's first production, "Rope," starring James Stewart.

"Rope" will be the first Technicolor film to be directed by Alfred Hitchcock.

The Wallabies team watching a shot for THE CALENDAR from the gantry at Shepherd's Bush Studios. Below, R. Wyler, cameraman, with director Arthur Crabtree and electrician "Taffy" Elkins

A.C.T.'s CREDIT AWARDS

1944-46 Reference Guide

A.C.T. has this week published a valuable reference guide. It is "Feature Film Credits for 1944-46," compiled in collaboration with the B.F.P.A.

The book has 120 pages, setting out in a clear, easy-to-read style the complete unit credits for all British production made during these years.

Omissions?

Well, there will be some sore heads among the publicity boys and girls, especially the fully paid-up A.C.T. members.

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BOX GETS GOING ON "DOUBLE PURSUIT"

Alfred Roome's First Directorial Job

SYDNEY BOX was to start the Margaret Lockwood film, "Roses for Her Pillow" on Monday. But as Miss Lockwood refused to play the lead the film was cancelled three weeks ago, and during that time Box has been busy finding a substitute.

His new picture is "Double Pursuit," now in production at Gainsborough under the direction of Alfred Roome—out of the editing room on his first directorial job—with Tony Darnborough dashing from the production of "The Calendar" to look after the production of this picture.

The cast includes Jack Warner, Peter Hammond, Jane Hylton, Brenda Bruce, and Beatrice Varley.

Meanwhile, final shots are being made this week on both "Easy Money" and "The Calendar"—the former finishing on a neat 49-day shooting schedule.

The two-film-at-a-time process at the Bush will be resumed when "The Bad Lord Byron" goes into production on December 4.

* * *

"UNEASY TERMS," now in its second week at British National, is the first of the numerous Peter Cheyney novels to be adapted to the screen, and Cheyney is sparing no effort to ensure that the screen version will be as popular a success as the original story. In addition to writing the script, in collaboration with the director, Vernon Sewell, he has arranged to be on the floor at Elstree during the entire shooting to assist and advise on any points that may arise.

Lou Jackson, just back from a business trip abroad, believes that Cheyney would be a first-rate acquisition as a staff script writer.

The three feminine leads are being taken by Moira Lister, currently appearing in Noel Coward's Haymarket success, "Present Laughter," Faith Brook, daughter of Clive, and Joy Shelton. An important rôle is being taken by Marie Ney. Paul Carpenter, well-known dance band crooner, has impressed everyone at the studio by his performance as the American, "Windy." This is his first screen appearance, but,

BRITISH PRODUCTION PROGRESS CHART

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BRITISH NATIONAL	"Uneasy Terms"	2	British National (Pathe)	"So D ed a Rat" (Br. National: Pathe) "Case of Three Weird Sisters" (Br. National: Pathe)	"No Room at the Inn" (Dan Birt to direct).
BUSHEY	No feature in production	—	———	———	Nothing set.
CARLTON HILL	Publicity production	—	———	———	———
DENHAM	"Escape"	5	20th-Fox unit	"Gunman Escapes" (Condor) "Hamlet" (Two Cities: G.F.D.)	"Mr. Perrin and Mr. Traill" (Two Cities: G.F.D.). Laurence Huntington to direct. Starts Dec. 5.
	"High Pavement"	3	Huth-Corfield (G.F.D.)	"So Evil My Love" (Hal Wallis: Paramount) "One Night with You" (Two Cities: G.F.D.)	"Transcontinental" (Two Cities: G.F.D.).
EALING	"Saraband for Dead Lovers"	13	Ealing (G.F.D.)	"Against the Wind" (Ealing: G.F.D.)	Scott of the Antarctic" (back from location) (Ealing: G.F.D.)"Eureka Stockade" (in Australia started Nov. 19.) "Kind Heart and Coronet," (Ealing: G.F.D.). Starts Dec. 22.
HIGHBURY	"Trouble in the Air"	3	Rank second feature (G.F.D.)	"To the Public Danger" "Penny and the Pownall Case"	———
ISLEWORTH	"Bonnie Prince Charlie" (with Shepperton)	—	———	———	———
ISLINGTON	"Blind Goddess"	2	Gainsborough (G.F.D.)	"Miranda" (Gainsborough: G.F.D.) "When the Bough Breaks" (Gainsborough: G.F.D.)	Nothing set.
MANCHESTER	"Holiday with Pay"	9	John E. Blakeley Production	———	"My Wife's Birthday." "The Girl at the High School."
MARYLEBONE	"My Hands are Clay"	7	Dublin Films	"Dick Barton" (Marylebone-Hammer: Exclusive)	———
M-G-M BRITISH	"Spring in Park Lane"	5	Herbert Wilcox (Br. Lion)	"Idol of Paris" (Premier: Warner)	Nothing set.
NETTLEFOLD	"Paul Temple and the Canterbury Case"	3	Nettlefold Productions	"The First Gentleman" (Columbia: G.F.D.)	Nothing set.
PINEWOOD	"Oliver Twist" (finishing work on the lot)	—	Cineguild (G.F.D.)	"Blanche Fury" (Cineguild:G.F.D.)	"Blue Lagoon" (Individual: G.F.D.) "Passionate Friends" (Cineguild: G.F.D.). Start late January.
	"Red Shoes"	19	Archer (G.F.D.)		"Once a Jolly Swagman" (Wessex: G.F.D.)
	"London Belongs to Me"	4	Individual (G.F.D.)		
	"Esther Waters"	4	Wessex (G.F.D.)		
RIVERSIDE	STUDIO CLOSED	—	———	"This Was a Woman" (Hellman: 20th-Fox)	———
SHEPHERD'S BUSH	"The Calendar"	11	Gainsborough (G.F.D.)	"Good Time Girl" (Gainsborough: G.F.D.)	"The Bad Lord Byron" (Gainsborough: G.F.D.). Starts Dec. 6.
	"Easy Money" (both end this week)	11	Gainsborough (G.F.D.)	"Broken Journey" (Gainsborough: G.F.D.)	"Melba" (Gainsborough: G.F.D.)
	"Double Pursuit"	1	Gainsborough (G.F.D.)	"Snowbound" (Gainsborough: G.F.D.)	"Trek" (Gainsborough: G.F.D.).
SHEPPERTON	"Bonnie Prince Charlie"	16	London Films (British-Lion)	"Anna Karenina" (London Films: British-Lion)	"The Winslow Boy" (Dec. 15 start).
SOUTHALL	"The Lost Illusion"	6	Carol Reed (British-Lion)	"Just William's Luck" (Alliance: U.A.)	"I Will Repay."
	STUDIO CLOSED	—	———	"No Orchids for Miss Blandish" (Alliance: Not set)	———
TEDDINGTON	Opens 1st week December	—	———	———	"Noose" (Edward Dryhurst: Pathe)
TWICKENHAM	STUDIO CLOSED	—	———	"Daughter of Darkness" (Alliance: Paramount). "The Brass Monkey" (Alliance: U.A.)	Nothing set.
				"Things Happen at Night" (Alliance: Not set)	———
VIKING	"The Penny Doctor"	4	———	"Flamingo" (Inspiration: Grand National)	———
WELWYN	Nothing in production	—	———	"Bond Street" (World Screenplays: Pathe).	"Queen of Spades" (start mid-December).
				"My Brother Jonathan" (A.B.P.C.)	
WINDSOR	"A Sister to Assist 'Er"	4	Bruton: Premier	"Starlight Stone" (Cine Industrial: Renown)	———

according to the experts, it is not likely to be his last.

Recent casting for the picture includes Barry Jones, J. M. Roberts, Mary Horn, who recently made a big personal hit in "Headlights on A.5" at the Embassy, George Street, just back from New York, where he has been playing in Cicely Courtneidge's "Under the Counter," Tony Quinn, John England, Delia Digby, George Rigby, Julian Henry, and Raphael Norman.

* * *

R. E. TRITTON, director of the Films Division of the C.O.I., asks the KINE. to clear up a misunderstanding which may have been created by the statement last week by L. G. Parker, secretary of the Association of Specialised Film Producers.

Tritton says that while Government sponsorship in the broad sense may have declined, the actual C.O.I. needs have shown a steady increase.

He quotes these figures in reels for C.O.I. productions since 1940: During 1940, 63 reels; 1941, 67 reels; 1942, 160 reels; 1943, 176 reels; 1944, 121 reels; 1945, 138 reels; 1946, 154 reels. There were 135 reels turned out for C.O.I. use during the first ten months of this year.

Tyrone Power on his visit to the ESCAPE set at Denham chatting with Joe Mankiewicz, the director, and Freddie Young (in glasses) the lighting cameraman

* * *

OSWALD SKILBECK, scenario editor of the Film Producers' Guild, is off to India early in December to prepare film production for Tata Sons (one of the largest steel works in the Empire), Indian Road Transport Association, and other sponsors.

For Skilbeck it is a return to old hunting grounds: he flew all over India in 1943, when he was in uniform, inaugurating the R.A.F. Film Unit for the Far East.

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Gilliat Tells Us His Story of "London Belongs to Me"

OVER lunch at Pinewood on Thursday, Sidney Gilliat gave me some interesting facts on the screen adaptation of Norman Collins's best-seller, "London Belongs to Me," which Sidney is directing for Individual.

S. Gilliat

As is usual with his pictures, Gilliat did the entire job of writing the script himself—a tough nut to crack in this case as the novel runs to 800 odd pages.

How writers can take a novel, visualise the plot in picture form and then proceed to turn out a script which has a faithful resemblance to the original has always intrigued me. I could have chosen no greater expert to give me a few of the inside slants on this essential part of picture making.

The Old Team

Gilliat's associate, Frank Launder was, of course, "in" on this preparation work—the two always work in close harmony—but with Frank bound for an overseas trip, Sidney naturally took on a large share of the work. J. B. Williams collaborated on the script writing.

When he read the novel, Gilliat decided that the analytical crosscut of life possessed first-class film fare—although in its original form it was out of the question. You will recall that Collins's novel is, roughly, a character study of people in a South London boarding house. One of the boarders commits a murder.

It is this part of the action that Sidney has chosen for the pivot point of the screen story. He is highlighting the murder and using its reactions to spotlight the diverse characters living under the one roof. Broadly, it's a turn-round of the original in make-up but a faithful reproduction in effect. Another point, characters. The novel introduces many secondary characters. Some, inadvertently, have had to be dropped, but against this a number of others have been built up to play more important parts in the screen version.

One in particular is the role of Squales, played by Alastair Sim. In the novel Squales is of very minor importance—on the screen he will be seen quite a lot.

By the time Sidney finished telling me about the writing side, I was a little wiser on the procedure followed for such tasks—but I still think it's a tough job putting an 800-page novel into approximately 100 minutes of screen time.

Patricia Roc, Richard Attenborough, Alastair Sim, Stephen Murray and Fay Compton head the strong cast for this unusual drama.

Incidentally, art director Roy Oxley is having one or two headaches over settings for this production. Try picking out any particular locality in London and reconstructing buildings, parks, etc., exactly as they were in the immediate pre-war years. Not so easy, is it?—that's just what Roy thinks.

Civic Visitor

The result of some of Ray's work can be seen on the lot outside Pinewood. It is a perfect reproduction of a railway viaduct in South London.

The Town Clerk of Lambeth, O. L. Roberts, is taking a keen interest in this production. On the day before my trip to the studio he visited the lot with his wife to see how the authentic material he had provided was fitting in to the picture.

Strangely enough, this lot stands alongside another setting of London—that built for "Oliver Twist."

Brief credits for "London Belongs to Me," which is in its third week of shooting, are:—

Production manager, Percy Hermes; assistant director, Geoff. Lambert; 2nd assistant, Chris Noble; 3rd assistant, Eddie Pike; lighting cameraman, E. Steward; camera operator.

Harry White

THE ELECTRONIC CAMERA—NEW DEVELOPMENTS IN THE U.S.

IN the face of contemporary sceptics, the imaginations of kinematographers are stimulated by new engineering developments that loom on the horizon.

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MANAGEMENT

by THE MANAGER

Renters' Short-sighted Stills Policy Puts Brake on Managerial Co-operation

IS THE LIVE SHOW POLICY GOOD BUSINESS?

ALMOST irritating, and I might say annoying, custom on the part of some renters has been reported to me. That is, the short-sighted policy of charging the cost of a complete set of stills if one is missing from the packet of returns. Ironically enough, the firms concerned are the most enthusiastic solicitors of managerial co-operation in the exploitation of their films.

I'm going to tell some home truths to these renters, and let them know the things that are in the minds of managers who have no opportunity of publicly expressing their views.

Every once in a while a manager is inspired to give special attention to the exploitation of a particular film. It may be because he thinks it is his meat, or because he has some unusual angles with which he would like to experiment, or it may be—a reason I deplore —because money prizes are offered in a competition. Whatever it is, he certainly starts off full of enthusiasm, and enjoys the work he puts in. He gets permission to spend extra money, he goes far beyond his usual boundaries with shop tie-ups, and what not. He brings into use little-used sites in and outside the theatre. If he prefers, wisely I think, to use stills as the backbone of his displays, he takes a far greater chance of pilferage in these positions than in the usual weekly frames. The cabinets in constant use are usually locked, and in full view of the staff, but the other sites are not so safe, and consequently fair hunting grounds for the light-fingered fans of the ruling stars. After all, managers don't knock off stills themselves, and are just as annoyed as the renters if these are pinched, if only because the balance of the frame concerned is upset. To have the agony piled on by a charge for a whole set because one picture is missing is, in my opinion, a perfect example of lack of tact, more of which could be used by these renters with advantage.

There are no grounds for the excuse that the loss of one still spoils a whole set, because I can give a dozen ways in which the balance could be used; I might even say that it would be a good plan to have nine stills from which to pick in cases just like this. Offset against the loss of that orphan still the good will of the victimised manager, and ask yourselves whether the small saving, a few shillings, is worth while. It may be that the managing directors of these companies haven't heard of this petty irritation, and if this paragraph causes just one of them to make an alteration in the procedure, it will have been worth while. With all due deference, I would suggest that no small part of the trouble is caused in cases where there is a separate ad-sales department trying to show a profit presumably, and not controlled by the director of publicity or exploitation. either one of whom is more concerned with good exploitation than with enriching the till to the extent of a few shillings because of over-enthusiasm on the part of some manager.

Pantomime Season

THERE is little doubt that kinemas running a stage season at Christmas will do well. These exhibitors, while they undoubtedly assess with satisfaction their prospective profit during that time, must wonder occasionally about the aftermath. The possibility of diminished business on return to pictures must not be overlooked. After all, pantomime isn't everybody's meat, and kinema patrons are notoriously fickle. It is not impossible that, during the close season, they will shop for their pictures, and might easily find an opposition that is more to their liking than the local to which they have owed their allegiance before. Despite reports of extremely good business at the Davis, Croydon, the State, Kilburn, and other isolated situations, I cannot help feeling that such a drastic alteration of policy should not be embarked upon until the proprietors are dead certain that the foundation of their business is not going to be undermined just to show a good profit for a few odd weeks. Time will tell, but I do know that the oppositions of the chameleon houses are far more certain of good business during the season than are the make-do and mend kinemas, no matter how impressive that programme might seem.

Voice from the Past

IN a friendly and informative letter, A. C. Swift, formerly assistant general manager of Odeon Theatres, has a guess at my identity. Sorry, old boy; you'll have to keep on guessing yet a while.

A. C., who is now personal assistant to Herbert Elton in his Midlands circuit, says "There is still room at the top for any man with initiative who has guts." Take heed, you young chaps, to the voice of experience, but don't get your technique muddled. I always remember asking the late George Black why he hadn't engaged a certain fellow whom I knew had applied to him for a job. Gee Bee said, cryptically, "He was too good; if I had taken him he might have worked me out of my job."

Mr. Swift pays a glowing compliment to the lads on the Elton circuit, he says: "A grand bunch of boys these." One vivid thought from that Odeon pioneer: "If ever there was a sad farewell in this Industry, it was that of Oscar Deutch, the greatest little man in the kinema industry." Thank you, Mr. Swift, my readers will be glad to hear of you, and no one more than I, myself.

Licensing Authorities Again

FROM time to time, licensing authorities in isolated situations demonstrate that they have far too much latitude in imposing conditions. There is need for more specific definition of their powers. More rules and regulations on a high plane would, for once, be welcomed by exhibitors generally, and managers particularly.

The recent ban on the admission of children under the age of 15 on Sundays in Wednesbury, Staffordshire, has been upheld by the High Court. In other words, the highest court in the land confirms that, under the existing Acts governing places of amusement, local authorities have the right to deny admission for any section of the public to kinemas, and we have no redress at present.

Then we learn of the Leeds Watch Committee's refusal to allow beauty and "quiz" competitions on local stages. I would be interested to know what these worthies think they have achieved by depriving Leeds audiences of the right to listen to, or watch, "quiz" competitions. Do they aspire to improve the people of Leeds mentally, morally, or physically with this restriction, or do they just want to put the exhibitors in their places?

Three-Dimensional Films

I HEAR of a three-dimensional film device scheduled for immediate production. This is a logical development of projection and might well be the next major step forward. I understand that dual lenses are used converging two images on the screen. It must be twenty odd years since a novelty on these lines proved to be extremely profitable to exhibitors. If I remember rightly, the films were called "Plastigrams," and were handled by the now defunct "Ideal" Films, the managing directors of which were the Rowson Brothers, Simon and Harry.

Exhibition of these films involved the distribution of spectacles with green and red lenses to patrons. These spectacles had cardboard frames and the lenses were of cellophane. Double printing of the scenes filmed, one in green and the other in red, were projected on the screen; these overlapped somewhat, and the green lens cancelled out the green image, the red likewise, so that the eyes saw two different images of the same object, with almost uncanny results. A stick pointed from the screen, a train head-on, and similar simple novelties were positively alarming in the realism created by the stethoscopic effect achieved. I might go so far as to say that a reissue would be most successful, except that I doubt whether material could be got to-day for the manufacture of the spectacles.

Press Previews

I AM intrigued to see more and more London managers at Press shows. I am gratified because it is rather nice to know that the Industry is, at long last, beginning to realise that managers are just as important in successfully launching new films as the Fleet Street columnists. I hope the habit spreads. I am informed that Jimmy Forsyth, of Gaumont-British, initiated this scheme of bringing managers in on the ground floor—all power to his elbow; he is doing the Trade a good turn by accepting the fact that managers are the people who, if there is any doubt whatsoever about a film, can make or break it.

Know Your Chauffeurs

SOME London clubs are said to pay retainers to taxi-men to bring the customers. I do not suggest that we should do so to encourage new patrons, but I have learnt that it is a very good thing to be on friendly terms with cab drivers and chauffeurs. I never mind them going into the auditorium for half an hour while they are waiting, instead of out on the front step. I appreciate their good will, and the word-of-mouth advertising I think they give me

SHOWMANSHIP

Pre-release Ideas Used by G.-B. to Produce Managers' Own Campaign Sheet

G.-B. MANAGERS responded very quickly to the new showmanship scheme sponsored by Jimmy Forsyth, the circuit's Director of Public Relations. I referred to the scheme in my notes in the October 23 issue, and briefly the idea is that managers, relief managers and assistants should submit exploitation ideas for a particular film *before* it is released.

The advantage of this scheme over the normal form of competition is that it ensures complete fairness in apportioning credit to managers for the originality of their schemes, and it results in a complete pooling of ideas which can be used by managers when planning their campaigns for the film's general release.

The first film selected for this competition was "Uncle Silas," and despite the short notice 185 showmen submitted detailed entries. In the opinion of the judges almost 90 per cent. of these entries were sound, plausible and, more important, practical.

The result of the competition is as follows:—

1st Prize, £25.—Shared by R. Raistrick, Empire, Glossop, and E. V. Glenister, Regent, Bournemouth.

2nd Prize, £15.—Shared by A. Crossland, Gaumont, Birkenhead, and a/m A. G. Crisp, Haymarket, Norwich.

3rd Prize, £10.—Shared by A. M. Burton, St. George's Hall, Bradford, and A. R. Carter, Gaumont, Guernsey.

The scope of the competition was extended to include eight consolation prizes of one guinea each. These were won by J. H. Hutchinson, Ambassador, Hendon; A. W. Bland, City, Leicester; J. B. Wilkins, Corona, Crosby; r/m J. Skinner, New Victoria, Edinburgh; R. W. Coombes, Gaumont, Chepstow; r/m D. A. Presto, Gaumont, Trowbridge; a/m A. Richardson, Gaumont, Chichester; O. Monoghan, Capitol, Ibrox.

The broad outlines of the prizewinning campaigns have been incorporated into what is virtually a managers' own campaign sheet of 13 pages. It is bristling with ideas covering a wide variety of angles, many revealing an original line of thought and others adapted from well-tried and what have proved to be successful stunts in the past.

E. V. Glenister's main suggestion was for the running of a "supporting cast" ballot. This is not a startlingly original idea, but the lines on which it should be organised are extremely interesting. He suggests a foyer display worded as follows: "British Film Season, Supporting Cast Ballot. Which of the supporting players in this week's picture gives the best performance in your opinion. Place your half admission ticket in the box beneath the artist's name."

The value of this idea is that it not only stimulates interest in the film but also provides a detailed analysis of a featured player's appeal to patrons of the various seat-price grades.

R. Raistrick's campaign is based on outdoor exploitation intended to set the film title well in the public eye.

He suggests throwaway tie-ups with traders on the line "Uncle Silas says . . ." a competition for "Uncle" stories, run in association with the local Press, and use of directional arrows worded: Follow the arrows to meet "Uncle Silas" and a number of other suggestions in a similar strain.

The response in this first competition suggests that right from the start the scheme is going to be most successful, that the managers themselves are, in the main, wholeheartedly behind this arrangement for the pooling of ideas, and in consequence will benefit the circuit as a whole.

LATEST development in the exploitation campaign arranged by RKO-Radio and Gaumont-British for the Hakim-Litvak production, "The Long Night," following on the country-wide "Cavalcade" tie-up, is a fifteen-minute stage presentation which will play at key cities throughout the country in conjunction with the showing of the film.

It has been devised by E. Brock, G.-B. Circuit Controller, A. Williams, Circuit Publicity Manager, and Aubrey Bustin, RKO Exploitation Controller.

The presentation is in the form of a court scene, in which professional players, pleading before a jury invited from the kinema audience, give the case for and against a verdict of murder and manslaughter on the character of Joe Adams, played in the film by Henry Fonda. The question of punishment for the shooting committed by Joe Adams is left in the balance at the end of the picture, and this has offered scope for this new idea in exploitation.

It played for the first time at the Regent, Brighton, and was presented earlier at the Gaumont, Manchester.

The presentation is timed to follow immediately after the showing of the film, the curtain rising directly on a stage scene already set. By careful planning and timing the scene has been kept strictly within the quarter-hour limit.

TIE-UP WITH A KICK

Norman Edwards, assistant manager to H. J. Crowther at the Savoy, Birkenhead, secured this photograph of members of the Tranmere Rovers football team and used it in a foyer display for DUEL IN THE SUN (Pathe)

Driving it Home

AS already reported in these pages, the S.E. London area of the G.-B. circuit revived the familiar "Lobby Lud" stunt to publicise "Captain Boycott."

The mysterious stranger was, of course, unknown to the general public, but Ralph Phillips, manager of the New Cross Kinema, is well known to many people in the district, and so is his car.

He traded on this familiarity very astutely to carry the circuit campaign by fastening a poster on the radiator of his car with the message: "Don't stop me! I'm NOT Captain Boycott."

Staggering

ENFIELD is a manufacturing district, and this circumstance and the staggering of factory hours gave Sam Luton, of the Savoy, an idea for his publicity for "A Man About the House."

He had a 5 ft. x 4 ft. board lettered with the appropriate message: "To all housewives: With all these staggered working hours, WHY have a man about the house? Send him to see 'A Man About the House' at the Savoy."

Flanked by two quad-boards and a brace of cut-out frames carrying decorative cards on which were mounted stills and portraits, this made an impressive display in one corner of the foyer.

A personal appearance by film star Kieron Moore was suitably advertised, and brought capacity business.

Photo Finish

BESIDES using special advance slides, decorating his foyer with hand-painted panels and stand portraits and plastering the district with "sun" labels, Jack R. Chapman organised an amateur snapshots contest to put over "Duel in the Sun" at the Streatham Regal.

Prizes of cash and free portrait sittings were offered by the theatre in collaboration with a neighbouring portrait photographer for the best holiday snaps received from patrons illustrating or bearing on the title of the film.

Prints were judged by the proprietor of the photographic studio and the editor of the *Streatham News*, and the contest undoubtedly aroused widespread interest.

Fan Mail

AS part of his campaign for "Dear Ruth," Pat Walshaw, of the Brixton Astoria, had prepared a gigantic postcard to Joan Caulfield with the message: "Dear Joan, we have so much enjoyed this film that we look forward to seeing you again," and invited patrons passing out of the hall to sign it preparatory to the "card" being sent to the player.

By the end of the run it was plastered with signatures.

For "Dancing with Crime" he adopted the hint in the campaign sheet and effected tie-ups with two hairdressers.

Team Work

NORMAN EDWARDS, assistant manager to H. J. Crowther at the Savoy, Birkenhead, carried out an effective tie-up with Tranmere Rovers Football Club to advertise "Duel in the Sun."

The team was photographed on the playing pitch each member carrying a card bearing a letter to build up the title of the film. The photographs were incorporated in two attractive art D.C.s exhibited in the entrance hall a week before the playdate.

Arrangements were made to display on the ground for the home match on November 7 a poster worded: "We hope you are enjoying today's duel—be it wet or fine—you can be assured of first-class 'Duel in the Sun' at the Savoy Cinema all next week."

The acceptance of an invitation by the directors, players and trainers of the football club to visit the Savoy to see the film was announced in the local newspapers.

Newspaper Campaign

OVER 800 column inches of editorial publicity for "Master of Bankdam" was obtained in Merseyside newspapers by R. A. Dwyer, manager of the Odeon, Liverpool.

In each of five weekly newspapers catering for

Continued on page 31

Liverpool suburbs there was a pictorial composite page which included five blocks. For this film Mr. Dwyer concentrated his main effort on Press publicity.

The personal appearance of Anne Crawford, the film star, was given news space. A tie-up was arranged with one of the principal fashion stores in the city, who devoted one of their main windows to the publicity for the book of the Odeon programme.

Favourite Granger Film

To publicise "Captain Boycott," H. Finnis, Trocadero, Liverpool, arranged with several Merseyside newspapers to run a competition on which was considered to be the favourite Stewart Granger film. The titles of seven films in which Stewart Granger featured were given and competitors were asked to place them in order of popularity. A prize of 10s. 6d. was awarded to each of the first three entries opened which corresponded or were nearest to the general consensus of voting.

Norwich's "Bachelor Knight"

DURING the week's concurrent screening of "Bachelor Knight" at the Odeon and Carlton, Norwich, Sam Newberry and Ernest Goodwin arranged for a street stunt to be carried out in the city's centre during the busiest hours of the day.

One of the staff of the Carlton wore the helmet and breastplate of a suit of armour. The breastplate carried the wording, "I am the Bachelor Knight," and the knight carried a shield worded "You think this is funny! Wait till you see me at the Carlton and Odeon Cinemas this week," and thus adorned toured the district handing out throwaways.

Holiday Snaps Contest

THE personal appearance of Jack Warner and a holiday snapshot competition to boost "Holiday Camp" were handled effectively by W. F. Foster, Picture House, Dalston.

Warner visited the Picture House on Tuesday evening and entertained the audience for twenty minutes. He was greeted on his arrival at the theatre by Betty Allaway, one of the usherettes, carrying a 9-ft. blue pencil and wheeling her bicycle, to the wheels of which were attached cards worded "Blue Pencil Warner" and "Mind My Bike!"

The competition was held in association with the local Press. The Mayor and Mayoress of Hackney presented the prizes to the winners on the Picture House stage.

Nothing Fishy About This

EWAN SHAW, Palace, Gorleston, is obviously well in with his local fish merchant. He secured from the worthy trader 5,000 sheets of greaseproof paper—used for wrapping fish—and these were over-printed with the following: "Tyrrell's Fresh Yarmouth Fish is fine, but, alas! 'Nobody Lives Forever.' Featuring John Garfield. Palace, Gorleston. . . ."

These were returned to the trader, and thus details of the Palace's programme were carried homewards by a good many of Gorleston's housewives.

The merchant also displayed posters in the various branches of his business.

Exploring the Rural Areas

O. T. LEWIS, Odeon, Llanelly, believes in exploring new fields whenever the opportunity occurs. When campaigning for "Black Narcissus," he decided to concentrate on the rural areas—not normally covered by the local kinemas.

He obtained the co-operation of six small shops, selected for their site value in each one of the six villages. Owing to the small amount of display space available, materials had to be carefully selected and on the small side, but they attracted local attention by reason of the fact that it was something new in their different localities.

A tie-up was also arranged with W. H. Smith's bookshop in Llanelly's main street.

Lewis makes acknowledgment to his assistant, Mr. Lloyd, who put in good work organising the tie-ups.

Health Campaign

THE Medical Officer of Health and the local Food Controller gave H. Saunders, Odeon, Prestwich, valuable support in his campaign for "So Well Remembered."

The M.O. gave Saunders a letter on the subject of diphtheria immunisation—a theme on which the film is based—and this was reproduced in 1,000 throwaways. Every shop in Prestwich and Whitefield was visited, and with only two exceptions arrangements were made for the display of the message and a brochure.

The Food Controller's part in the campaign included the arrangement for the sticking of gummed labels to bottles of fruit juice and cod-liver oil and tins of National milk. The label bore the message: "Diphtheria is Deadly. Immunise. See the great story of a doctor's struggle in 'So Well Remembered.' . . ."

The period background of this film was emphasised in a street parade, in which assistant manager F. Witts, his two children, and head usherette, Miss Eileen Dickinson, took part. This "family," attired in period costume, made by Witts' mother, and with a pram of the 1887 vintage, set out on an expedition, accompanied by representatives of the Press. They visited shops in the town centre and the Food Office, where they were officially received. Afterwards they made a tour of neighbouring Whitefield. In the afternoon Mrs. Witts relieved Miss Dickinson, and the party visited other outlying districts.

Saunders backed his campaign with appropriate theatre displays, and on the film's opening day the M.O. and town's Chief Sanitary Inspector were in attendance. The Mayor and Mayoress and other officials saw the film later in the week, and all this provided good copy for the Press.

Staff Canteen Announcements

VERY few angles were missed by R. Raistrick, Empire, Glossop, in his exploitation for "Black Narcissus." Flowers and the perfume named after the title of the film were the objects of the tie-ups with three florists' and three hairdressing salons, and the four main hotels in the town co-operated by offering "Black Narcissus" drinks in the bars.

Special displays were made in the staff canteens in two of the largest works in the town, and at mealtimes announcements about the film's showing were made over the canteen's P.A. systems.

Apart from this, Raistrick secured a tie-up with the local authorities during a fuel-saving campaign. The rarity of the "Black Narcissus" was subtly linked with a piece of coal.

To break away from the usual run of throwaways, the staff made a supply of artificial "Black Narcissi," tied to each of which was a small card bearing details of the film and playdate.

Old Folk Entertained

GOODWILL is a priceless asset to any kinema. Stewart Liggat, Mosspark Picture House, Glasgow, had this in mind when he invited one hundred old-age pensioners from the Corporation's Homes at Crookston to a showing of the newsreel depicting the Royal Family's visit to the Homes.

After the film show the old folk were entertained to tea and music. They also received a reply to a telegram of good wishes sent to the King at Balmoral on their behalf by Mr. Liggat.

Fuel-Saving Exhibition

J. G. GLASGOW, Rink, Finsbury Park, recently held an exhibition of gas, electricity and coal appliances, together with ideas for saving fuel. A complete range of gas and electrical appliances was shown, and the Ministry of Fuel and Power provided Savings Certificates as prizes for the best fuel-saving hints received during the week.

On the Wednesday, Sir Guy Nott Bower, spokesman for the Ministry of Fuel and Power, paid an official visit to the exhibition. A special film on saving fuel was shown, and Sir Guy was introduced to the audience. Later he answered questions submitted to him by the Mayor of Hornsey and held a Press conference in the manager's office.

Inexpensive but Effective

IT is not always the costly campaign which achieves the best results. J. Longbottam, Odeon, Chorley, says that one of the least expensive yet the most

Continued on page 32

PERAMBULATING PUBLICITY

An amusing link between petrol rationing and the period background of MASTER OF BANKDAM (G.F.D.) was made in this stunt arranged by the manager of the Odeon, Bristol

Here is another variation of the period parade. It was used by H. Saunders, Odeon, Prestwich for SO WELL REMEMBERED (RKO-Radio)

BRIGHTON STAGE SHOW

Here is the setting for the 15-minute stage presentation which G.-B., in association with RKO-Radio, is putting on in key centres as a dramatic sequel to THE LONG NIGHT (RKO-Radio). It played for the first time at the Regal, Brighton, and later at the Gaumont, Manchester

SHOWMANSHIP—continued

effective campaigns he has organised in recent times was that for "Frieda."

Before playdate, teaser quads were sited around the town, and later these were replaced by ordinary quads.

Each evening the week before playdate a short stage presentation was made immediately after the trailer. In this members of the public were invited to give their opinions on marriages to Germans, each volunteer being asked the question, "Would you take Frieda into your home?"

This stunt was widely discussed through the town, and the number of volunteers increased each evening. On the Saturday the question was put to the Mayor and the Deputy Mayor, both of whom had been persuaded in advance to take part.

The German wife of a local man—a "Frieda" of the 1914-18 war—was also persuaded to take part on the Wednesday evening.

Longbottam thus, at almost negligible cost, secured 61 inches of free editorial Press space.

Two Grimsby Contests

A BEAUTY competition and a baby competition figured prominently in B. H. Goodman's campaign for "The Magnificent Doll" at the Savoy, Grimsby.

Goodman secured the use of the Cleethorpes Pavilion for the staging of the contest, and heats were held there each evening. The winner of this contest also qualified for the Cleethorpes beauty queen contest which ensured further publicity for the film.

The baby contest was organised with the co-operation of a local trader, and Goodman also had the assistance of an opposition house—the Empire Theatre at Cleethorpes—where the finals of this competition were held.

In each competition local traders provided prizes, and also made window displays tying-in with the film. Goodman netted some 35 in. of editorial space in the Grimsby Press as a result of these contests, which, locally, is considered to be something of an achievement.

Appeal to Music Lovers

A WELL-PLANNED campaign emphasising the musical appeal of "Carnegie Hall" and directed especially toward music lovers was put over by L. E. Carpenter, Union Cinema, Luton.

The Luton public library endowed by Andrew Carnegie provided an obvious link, and specially prepared programmes, containing biographical notes on the artists appearing in the film, were circulated to music, operatic and dramatic societies, and in addition to the welfare managers of large works and the staff of the Dunstable hospital.

A number were also distributed to the audience of a symphony concert held in Luton on the Saturday before play date.

As a stage attraction, Carpenter secured the appearance of the Luton Girls' Choir, and Alex Taylor, resident organist, featured an interlude with recordings of the artists appearing in the film.

Other Credits

R. RAISTRICK, Empire, Glossop ("I'll Be Yours"); E. S. Shaw, Palace, Gorleston (Battle of Britain Week); T. B. Wilkins, Corona, Great Crosby, Liverpool 23 ("The Brothers"); Leslie R. Lindop, Rex, Hanworth ("The Courtneys of Curzon Street"); L. A. Martin, Plaza, Romford ("October Man"); T. Channing, Odeon, Blackpool (O.N.C.C.); T. Warner Crook, Casino, Liverpool ("The Ghost of Mrs. Muir"); L. N. Denyer, Towers, Hornchurch ("Dear Ruth"); G. D. Frewin, Majestic, Rochester ("Carnegie Hall"); H. J. Court, Regent, Portsmouth ("Copacabana"); A. Robertson, Victoria, Portsmouth ("Till the Clouds Roll By"); John E. Lake, Savoy, Luton ("Duel in the Sun"); J. Jolliffe, Odeon, Leeds ("Time Out of Mind"); J. Edmundson, Regal, Grimsby ("Courtneys of Curzon Street"); J. Longbottom, Odeon, Chorley ("The City Speaks"); C. Dawson, Odeon, Newport ("Master of Bankdam"); E. V. Walls, Clifton, Birmingham ("Time, Place, Girl"); W. Smith, Odeon, Halifax ("Master of Bankdam"); C. D. Conway, Odeon, Dunstall, Wolverhampton ("So Well Remembered"); G. Bernard, Odeon, Bury (Safety Display); H. Clark, Rialto, Maidenhead ("Courtneys of Curzon Street"); H. E. Benzeval ("Courtneys of Curzon Street"); A. Crossland, Gaumont, Birkenhead ("Joanna Godden"); Bert Bedford, Gaumont Palace, Derby ("October Man," etc.); H. J. Court, Regent, Portsmouth ("Ghost of Mrs. Muir")

The Showman

MUSIC

Sacked Organists: Think Again, Mr. Exhibitor!

by JACK COURTNAY

THE news, published last week, of recent sackings of kinema organists is most disconcerting, not only to musicians, but also to managers, who have always regarded the organ interlude as an integral and popular element of the entertainment they offer.

It may also surprise executives that the withdrawal of organ interludes is resented by the public at large. Not only is this disapproval evidenced by word of mouth among patrons, but it is also becoming a matter for discussion in the local Press wherever this item of the presentation has been eliminated.

At Oxford, for instance, the *Oxford Times* carried a letter in which the decision of the management to discontinue the organ interlude is all the more to be regretted, as during the past two years the organ interlude had become more popular than ever. This reflects great credit on the organist, Bert Cuthbert, whose interludes and style of playing have done much to offset the false impression of the capabilities of the kinema organ caused by the lamentable efforts of one or two performers heard over the radio.

"Some people say that 'when visiting the kinema they want to watch the films and not listen to the organ.' That is entirely a question of taste, and if they want films alone I would suggest that they are admirably catered for at six kinemas."

There is no question that the argument advanced is a strong one, and, indeed, unanswerable. For it was by the installation of an organ that the original owners of the Ritz intended to differentiate between their theatre and others in the area.

Now, the Ritz has become just another Oxford kinema, and instead of relying on a steady patronage must compete with six other houses on an equal footing.

Think again, Mr. Exhibitor!

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TECHNICAL

Recording Must Pick Up Frequencies Beyond Limit of Human Hearing

E.M.I. CHIEF'S VIEW ON DEVELOPMENT OF SOUND

IN attempting to achieve the highest degree of fidelity in sound reproduction, it is considered necessary to record those transient pulses which extend into the supersonic range of frequencies—well above what is considered to be the top limit of human hearing.

This viewpoint was emphasised by Sir Ernest T. Fisk, Hon. M.I.E.E., managing director of Electric and Musical Industries, in a paper—"The Development of Sound Recording"—delivered to the Royal Society of Arts. Although the paper referred only briefly to sound film recording, the opinion expressed by Sir Ernest is one of controversial interest to all associated with sound recording and reproduction.

The upper frequency response limit, he said, is a factor which varies enormously, not only with the individual, but according to age. There are, in fact, very few people, however, who can detect notes with frequencies higher than about 15,000 or 16,000 cycles per second.

Transient Pulses

Sir Ernest explained that the transient pulses—the irregular non-repeating wave-forms—determine the tonal character of a particular sound and revealed that for the first time in the history of sound science, frequencies of up to 20,000 cycles per second were now being recorded on gramophone records. The significance of this achievement is that it provides a greater safety margin beyond the top limit of human hearing for supersonic transients affecting the character of sounds within the audibility range.

Contrast of Methods

In tracing the development of sound recording, Sir Ernest referred to the early experiments of Scott de Manderville, the inventions of Edison, Bell and Tainter, and Berliner, contrasting the "hill and dale" methods with the "lateral cut" principle of recording.

He described, briefly, Bell's first suggestion for recording sound-on-film, Doudell's first practical patent in this sphere, which was the forerunner of variable area film recording, and the basic principle of variable density recording.

He continued his résumé with a description of magnetic tape recording systems based on the discoveries of Poulsen, the Danish physicist in 1899, and the improvements to the system developed by Carlton and Carpenter in 1921.

After his lecture, Sir Ernest exhibited a model of Edison's phonograph, Doudell's oscillograph, and the Poulsen telegraphone and, to illustrate the development of sound reproduction, demonstrated one of Berliner's first hand-driven disc-type gramophones, an 1897 clockwork-driven machine of the horn type, an acoustic gramophone of the 1920 vintage, both with acoustically made record and an electrically recorded disc, and the modern reproducer.

This demonstration was concluded with a most convincing example of the improved fidelity achieved by the recording of the supersonic frequencies when recordings of the glockenspiel, side drum, tamborines, and castanets were reproduced with a cut-off at 6,000 cycles per second and then at the increased frequency range.

Magnetic Tape Recorder.

Finally, he demonstrated the latest E.M.I. Magnetic Tape recorder designed for use in broadcasting and film studios. It is capable of recording a programme of up to 20 minutes' duration and is provided with playback and erasing facilities.

The Voice of the Projectionist

WHY IT WILL BE A GOOD THING FOR US TO CARRY LICENCES

THE licensing of projectionists is a subject being widely discussed in projectionist circles and, in fact, is an important item on the agenda of the National executive of N.A.T.K.E.

The obvious advantages of licensing are, no doubt, apparent to all, but the subject is fraught with difficulties, not the least of which is the preliminary work entailed, and, more important, who is going to do the work involved. Many criticise the few who work unceasingly on behalf of projectionists but few wade in and give of their time and energy for the benefit of the many.

Many projectionists do not study the technical aspects of their job but will find it necessary to do so if licensing becomes law.

How many among us could write an intelligent report on the equipment in their charge? I mention this because it is surprising how many chiefs, apart from the seconds, who do not know the size of their proscenium or screen, and the focal length of their lenses, and the throw from projector to screen.

I read some time ago of a crowd of American projectionists going to a meeting at 12 midnight in order to see some new equipment demonstrated for their benefit. You see, most American projectionists are licensed and therefore have to keep their knowledge up to date—or else.

AN ex-projectionist friend, whose job now takes him into projection rooms up and down the country, tells me that an increasing number of kinemas are installing A.C. mirror lamps with front shutter projection. The result is that the film is "cooked" and the heat shields and aperture plates become dangerously hot.

I quite thought that projectionists were fully aware that where an H.I. illuminant is employed, whether it is D.C. or A.C., rear shutters are essential.

Kinemas running under these conditions are bound to be officially inspected at some time or other and an inquest will be held by the local authority. When that happens someone will be for it, and that someone is usually the chief. So get your word in first to the management if such an installation is contemplated.

NEW SEAT FROM WALTURDAW

A NEW type of kinema seat, which can be fixed in position by unskilled labour and has unusual features, has been designed by Vic. Milgate, manager of Walturdaw's Manchester branch. It is expected that production of the seat will commence in a month's time.

The new seat is of unit construction, has adjustable feet so that it can be fitted on any rake of floor, and provides for adjustment of the backrests. Individual seats can be removed from rows without disturbing the other seats.

Standards and bases of the backs are of sheet metal. For fixing in position, the feet are first screwed to the floor and the standards bolted on afterwards, a jig tool being designed so that the fixing can be done by unskilled labour. Dunlopillo cushioning can be a standard fitment if required. Metalwork will be finished in silver and black, gold and black, or in metallic paints.

Mr. Milgate told KINE. that the seats will be manufactured in Lancashire and marketed by Walturdaw.

POOL CARBONS

Observation Window

Holland Has a Stereoscopic System

FROM Delft, Holland, comes news of a new system for taking stereoscopic pictures. Described as a "basic system for taking really life-like three-dimensional motion pictures, stills and television images," it is the project of a firm called Verivision Holdings.

But, as with most stereoscopic systems mooted and developed in the past decade, this company offers no solution to the problems which have, so far, prevented commercialisation of the systems. I refer to the problems associated with the projection of three-dimensional pictures.

The company claims that their system is "universally correct, independent from the system of projection." And by that, I gather that it can be screened by any currently known method.

THERE are two methods of taking the pictures. The first is by use of two synchronised 16-mm. cameras, adjustable to Verivision standards, taking right and left images, respectively. By special processing apparatus the two 16-mm. images, each 7½ by 10 mm., are processed side by side on to a single 35-mm. print.

The second method utilises a 35-mm. camera fitted with prisms or mirrors and lenses to produce the left and right images direct on to the 35-mm. negative.

My informant claims that the Verivision pictures are undistorted, are not "hypersteriscopic," and the resultant effect is the same, irrespective of the position in the hall from which the picture is viewed.

THE system of projection preferred by the company is the polarised light method. The drawback to this method is, of course, that there is loss of light and it is necessary for the viewer to wear Polaroid spectacles.

The company, I am told, is carrying on research into projection methods, and its patents and patent applications include technical improvements to polar filters and Polaroid spectacles.

W. G. ALTRIA.

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PEOPLE

W. Mould Retires at 70—G.-B. Reshuffle—Emery Promotion • Trade's Youngest Grandfather

SEVENTY years of age, and having had charge of the Olympia Picture Palace, Darlaston, for the past 31 years, manager WALTER MOULD retired on Saturday last. His retirement was marked by a presentation from his colleagues on the Midland circuit of A.B.C. Manager Mould visited the area offices in Birmingham, where area supervisor U. Rainero handed to him an electric clock and a table lamp.

Manager Mould has been engaged in the entertainment world for over half a century, and from 1896 until 1915 held managerial appointments at music halls in Bury, Accrington, St. Helens, Earlstown and Liverpool before coming to the Midlands as manager of the Picturedrome, Darlaston. When he transferred to the Olympia in 1916 the old Powers No. 6 hand-operated projectors were in use. Assistant manager W. GAMBLE, of the Beacon Kinema, Smethwick, has been promoted to succeed this veteran at the Olympia, Darlaston.

WILLIAM WATSON, after nearly 30 years with G.-B., has retired from management of the Highbury Picture House, where he has been since June, 1941. Originally a theatrical manager, he was at the Boleyn Theatre before joining G.-B. in 1928. The Highbury staff presented him with an electric clock as a parting gift and members of the Juniors' Club gave him an ashtray.

His successor at Highbury is SYDNEY J. HOBART, who joined G.-B. in 1933. After service in the R.A.F., he returned to the Hoxton Cinema and later became house manager of the Astoria Dance Salon, Charing Cross Road.

On the transfer of DERRICK W. VICARY, E. J. AMOS has been appointed manager of the Islington Odeon. He entered the Trade in 1910 with B.T.-H.; then became rewind boy and later projectionist. He joined the Odeon circuit in 1935 when they acquired the Gaisford, Camden Town. In 1940 he went to the Camden Town Plaza; then spent five years in charge of the Rex, Hayes, Kent.

DEREK EDENBOROUGH has resigned from the management of the Regal, Kingston-on-Thames, on health grounds and has been succeeded by R. D. GARTON, who joined A.B.C. in 1935. He controlled the North Acton Savoy from 1939 to 1940 and then took over the Prince of Wales, Lewisham. Five months later he was transferred to Bexley Heath, from which he enlisted in the Royal Corps of Signals. He gained a commission in India and was later transferred to A.K.S. He left the Army with the rank of lieutenant-colonel.

R. F. SCOTT, manager of the Radion, Lincoln, since the theatre opened in August last, has been promoted to district manager of the three Emery circuit theatres, the Vista, Westbury; the Regal, Warminster, and the Arcadia, Swindon. He will make his headquarters at the Arcadia.

Mr. Scott's successor at the Radion is L. McCOLLIN, who was for three years manager of the Tower, Launceston.

CLIFFORD GREENWOOD, assistant manager at the Odeon, Accrington, has succeeded S. W. Lewis as manager of the Odeon, Radcliffe, Lancs. FRED BIRD, assistant manager at Radcliffe Odeon, has left to become house manager at the Odeon, Chester.

COUNCILLOR H. R. V. ADDENBROOKE, Morecambe exhibitor, has been appointed chairman of the Morecambe Corporation Publicity Committee. He has been vice-chairman for the past six years.

Congratulations to GEORGE MOWFORTH, publicity manager of Monarch Films, who has become the youngest grandfather in the Trade. His daughter Iris has given birth to a girl.

V. G. CHURCHILL, who recently resigned the job of assistant publicity manager to S.M. Super Cinemas, to take up the position of manager of personal appearances for London Films, is a member of the KINE. Company of Showmen and the first independent manager to win our showmanship award on its resumption after the war.

Mr. Churchill has had a wide range of experience in the entertainment world, having presented under his own auspices such famous concert celebrities as Harriet Cohen, Mark Hambourg, Mierowski, Roizenstein, etc., and has managed theatres throughout the home counties. At the moment he is organising personal appearances for Kieron Moore.

MARGARET DALGARNO, formerly assistant to the 20th Century-Fox publicity director, has left the company after 14 years' service. She has become a partner of the New Stratford Club, 5, Stratford Place, Mayfair, W.1, where she hopes to see some of the many friends she has made in the Industry.

Lindon Travers Joins Renown

W. H. Lindon-Travers is opening the Renown's new branch in Newcastle at Angus Buildings, 7, Pink Lane, Newcastle-on-Tyne.

"While I Live" for Leicester Square

Twentieth Century-Fox announce that the Edward Dryhurst production of "While I Live" will commence its pre-release run at the Leicester Square Theatre on December 11.

UVA

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LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Dec. 4 and Wed., Dec. 10

Tuesday

The Ape (*Monarch*)

G.-B. Theatre. **2.30 p.m.**

Cast: Boris Karloff, Maris Wrixon, Gene O'Donnell. **Director:** William Night.

Karloff has the dual rôle of ape and mad scientist. While trying to cure a beautiful young cripple of infantile paralysis, Dr. Adrian discovers a terrible secret. To achieve his object the doctor must kill. Donning the skin of an ape he stalks his victim, commits murder and gets what he set out for, but before he can see the results of his awful experiment he is killed by the police.

Little Lord Fauntleroy (*New Realm*)

Studio One. **10.15 a.m.**

Cast: Freddie Bartholomew, Mickey Rooney, C. Aubrey Smith. **Director:** John Cromwell.

Reissue.

Wednesday

Tobacco Road (*20th Century-Fox*)

Academy, Oxford Street. **2 p.m.**

Cast: Gene Tierney, Dana Andrews, Charley Grapewin, Marjorie Rambeau, William Tracy. **Director:** John Ford.

"Tobacco Road" is a district in the deep South which is utterly poverty stricken. Jeeter Lester (Charley Grapewin) and his kind are the sorry remnants of a once proud and prosperous farming community, and the story of the film shows them during a crisis in their lives. The owner of their land is hard pressed for money and must surrender his land. Jeeter, who has idled and almost starved for his idleness while the land reverted to near-wilderness, is threatened with the poor-house. The moving climax to the film shows him given respite from disaster. Even in the forlorn lives of these folk, however, there is humour, and John Ford's skilful direction throws it into welcome relief.

Made for Each Other (*New Realm*)

Studio One. **10.15 a.m.**

Cast: Carole Lombard, James Stewart, Charles Coburn. **Director:** John Cromwell.

Reissue.

Blockade (*International*)

G.B. Theatre. **2.30 p.m.**

Cast: Madeleine Carroll, Henry Fonda, Leo Carrillo, Reginald Denny. **Director:** William Dieterle.

The story opens with Madeleine Carroll arriving in Spain to discover her father and an associate who have been active in helping to foment a civil war. War breaks out, and Henry Fonda, a farmer with whom she has fallen in love, becomes a soldier, kills her father as a spy and is obliged to arrest her as a suspect. The exciting story continues until an unexpected happening in the high command brings the story to a thrilling climax.

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All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

SITUATIONS VACANT

Vacancies advertised are restricted to persons or employments excepted from the provisions of the Control of Engagement Order, 1947.

EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

WANTED.—First and Second Projectionists for independent kinema in the Midlands; good prospects for right men.—O., Box 511, Kinematograph Weekly.

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FOR sale, Rack and Pannel A.W. Sound Equipment, complete with Kalee projectors, L.I. arc lamps; could be seen and heard under working conditions Luxor Cinema, Abergele. Offers considered.

COMPLETE B.T.P. Sound System two Kalee 7 projectors; two Gaumont Eclipse low-intensity arcs; one Hex rectifier (single phase, 50 cycles, amps., D.C. output), resistances 80 volt 10-50 amps; motor generator, 80 volt 50 amps., 6.8 h.p.; can be viewed while running; complete equipment, £500. Picturehouse (late King's), Liscard Road, Seacombe, Wallasey.

B.T.H. Dual Channel Reproducer complete with speakers; also two Kalee 8 projectors f.s. with L.I. arc lamps, motors, lenses, Pyrene attachment, rewind gear, spools, cabinet and non-synch. double turntable.—Apply letter to Manager, Winter Garden Cinema, Eastbourne.

COUPON Free.—Ladies', Girls' and Macks; special permit from Board of Trade to sell coupon free, "Silva Brand" made from new silver-grey Balloon Fabric, with belt and hood, contrasting cuffs and edging, guaranteed waterproof, size lengths 42, 44 and 46 ins. Price 67s. 6d. each, postage 1s.—(Dept. 7 Celic and Co., Chestnut Avenue, Bedford.

FOR Sale. 35-mm. Kinema Projector (Kershaw) and Stand, complete with soundhead, spool-boxes, hand-fed carbon arc lamp, D.C. projector-driving motor, 9 spools, A.C. amplifier (Gyrotone), watts output and two 10-w. loudspeakers 220 v. D.C./A.C. rotary converter and starter for amplifier if required.—Offers to Steward, Highcroft Hall, Highcroft Road, Erdington, Birmingham, 23.

DIESEL Oil Engines, horizontal type wanted; 10/70-h.p.—L., Box 508, Kinematograph Weekly.

"JUNE" Floral Kinema Spray Concentrates again available (limited quantities), 35s. gallon, delivered; samples etc., free, from sole distributors, W. Mitten, 1a, Monson Road, London S.E.14.

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LONDON AND PROVINCIAL TRADE SCREENINGS

Between December 2—December 5

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Tues., Dec. 2	2.30 p.m.	G.B. Theatre	The Ape (Reissue)	Monarch	Boris Karloff	A
,, ,, 2	10.15 a.m.	Studio One	Little Lord Fauntleroy (Reissue)	New Realm	Freddie Bartholomew	A
Wed., ,, 3	2 p.m.	Academy	Tobacco Road	20th Century-Fox	Gene Tierney	U
,, ,, 3	10.15 a.m.	Studio One	Made for Each Other (Reissue)	New Realm	Carole Lombard	A
,, ,, 3	2.30 p.m.	G.B. Theatre	Blockade (Reissue)	International	Madeleine Carroll	A
		BIRMINGHAM.				
Tues., Dec. 2	10.30 a.m.	Futurist	When the Bough Breaks	G.F.D.	Patricia Roc	A
,, ,, 2	10.30 a.m.	Scala	Road to Rio	Paramount	Bing Crosby	U
Wed., ,, 3	10.30 a.m.	Scala	The Private Affairs of Bel Ami	M-G-M	George Sanders	A
,, ,, 3	10.30 a.m.	Futurist	Blockade (Reissue)	International	Madeleine Carroll	A
Thur., ,, 4	10.30 a.m.	Futurist	Song of the Islands (Reissue)	20th Century-Fox	Betty Grable	U
,, ,, 4	10.30 a.m.	Scala	Brighton Rock	Pathe	Richard Attenborough	A
		BRISTOL.				
Tues., Dec. 2	10.30 a.m.	News Theatre	When the Bough Breaks	G.F.D.	Patricia Roc	A
		CARDIFF.				
Tues., Dec. 2	10.45 a.m.	Empire	When the Bough Breaks	G.F.D.	Patricia Roc	A
Fri., ,, 5	10.45 a.m.	Capitol	Road to Rio	Paramount	Bing Crosby	U
,, ,, 5	10.30 a.m.	Olympia	Brighton Rock	Pathe	Richard Attenborough	A
		GLASGOW.				
Tues., Dec. 2	10.45 a.m.	La Scala	When the Bough Breaks	G.F.D.	Patricia Roc	A
,, ,, 2	10.30 a.m.	Picture House	Monsieur Verdoux	United Artists	Charles Chaplin	A
,, ,, 2	10.45 a.m.	Cosmo	Road to Rio	Paramount	Bing Crosby	U
		LEEDS.				
Tues., Dec. 2	10.30 a.m.	Tower	Song of the Islands (Reissue)	20th Century-Fox	Betty Grable	U
,, ,, 2	10.45 a.m.	Scala	When the Bough Breaks	G.F.D.	Patricia Roc	A
Wed., ,, 3	10.30 a.m.	Ritz	Road to Rio	Paramount	Bing Crosby	U
,, ,, 3	10.30 a.m.	Tower	Teen Age; Swiss Honeymoon	New Realm	Johnny Duncan	A
Thur., ,, 4	10.30 a.m.	Tower	Main Street Girl; Making the Grade	New Realm	Jean Carmen	A
Fri., ,, 5	10.45 a.m.	Tatler	Blockade (Reissue)	International	Madeleine Carroll	A
,, ,, 5	10.30 a.m.	Scala	Monsieur Verdoux	United Artists	Charles Chaplin	A
		LIVERPOOL.				
Tues., Dec. 2	10.30 a.m.	Forum	Brighton Rock	Pathe	Richard Attenborough	A
,, ,, 2	10.30 a.m.	Trocadero	When the Bough Breaks	G.F.D.	Patricia Roc	A
,, ,, 2	10.45 a.m.	Majestic	Road to Rio	Paramount	Bing Crosby	U
Fri., ,, 5	10.45 a.m.	Scala	Blockade (Reissue)	International	Madeleine Carroll	A
		MANCHESTER.				
Tues., Dec. 2	10.45 a.m.	Gaiety	Blockade (Reissue)	International	Madeleine Carroll	A
,, ,, 2	10.45 a.m.	Deansgate	When the Bough Breaks	G.F.D.	Patricia Roc	A
,, ,, 2	10.45 a.m.	Theatre Royal	Road to Rio	Paramount	Bing Crosby	U
		NEWCASTLE.				
Tues., Dec. 2	10.30 a.m.	Pavilion	When the Bough Breaks	G.F.D.	Patricia Roc	A
,, ,, 2	10.45 a.m.	Essoldo	An Ideal Husband	British Lion	Paulette Goddard	A
,, ,, 2	10.30 a.m.	Stoll	Road to Rio	Paramount	Bing Crosby	U
Wed., ,, 3	10.30 a.m.	Queen's	Monsieur Verdoux	United Artists	Charles Chaplin	A
		NOTTINGHAM.				
Tues., Dec. 2	10.45 a.m.	Scala	When the Bough Breaks	G.F.D.	Patricia Roc	A
Thur., ,, 4	10.30 a.m.	Scala	Saigon	Paramount	Alan Ladd	A
		SHEFFIELD.				
Tues., Dec. 2	10.30 a.m.	Cinema House	It Always Rains on Sunday	G.F.D.	Googie Withers	A
Wed., ,, 3	10.30 a.m.	Cinema House	When the Bough Breaks	G.F.D.	Patricia Roc	A
,, ,, 3	10.30 a.m.	Union Street P.P.	Saigon	Paramount	Alan Ladd	A
Thur., ,, 4	10.30 a.m.	Union Street P.P.	Song of the Islands (Reissue)	20th Century-Fox	Betty Grable	U
Fri., ,, 5	10.30 a.m.	Hippodrome	An Ideal Husband	British Lion	Paulette Goddard	A
,, ,, 5	10.30 a.m.	Cinema House	Klondyke Fury (Reissue)	Monarch	Edmund Lowe	A

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